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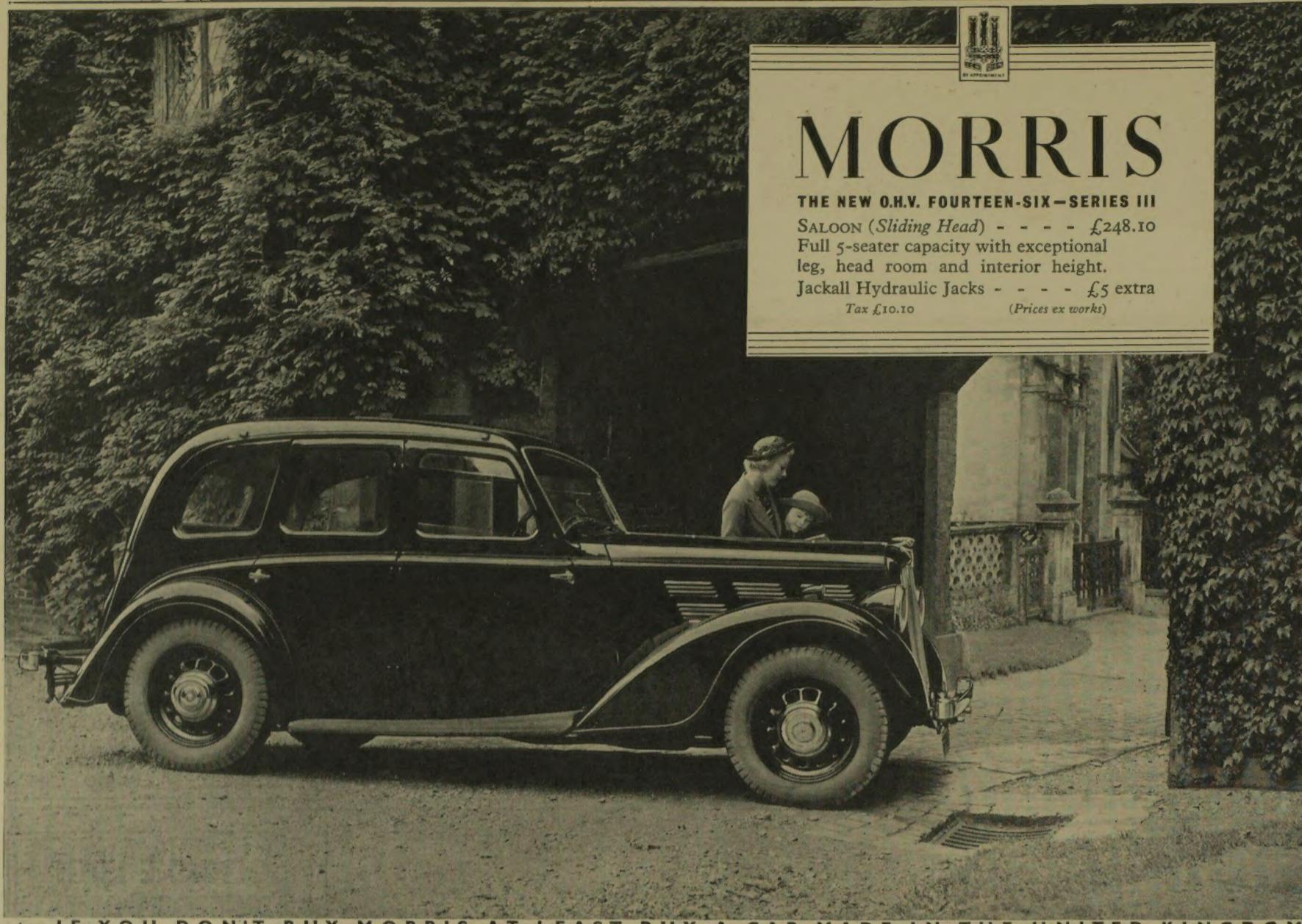
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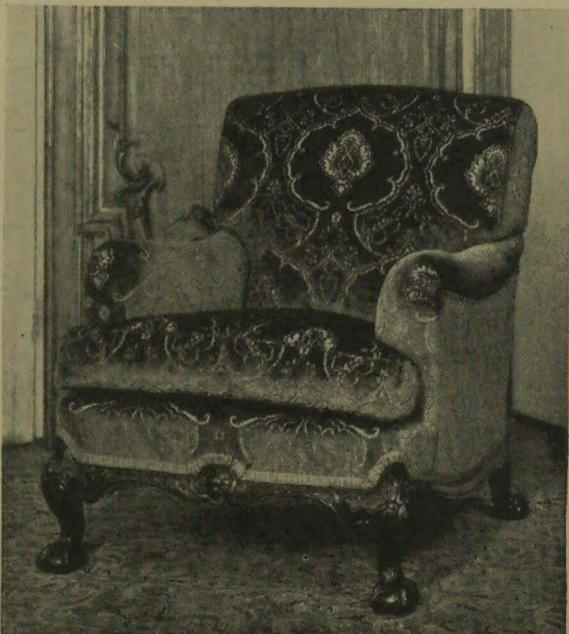
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SATURDAY, JANUARY 22, 1938.



## DEATH-DEALING CABLES FOR LONDON'S DEFENCE: AN AIR RAIDER'S VIEW OF A LETHAL BALLOON BARRAGE.

Some ten thousand feet over London floats a defending "field sited" balloon barrage, used in conjunction with interceptor aircraft and anti-aircraft guns. The cables between the balloons and the ground are invisible at night, and each cable is capable of dealing out death and destruction to any aeroplane that comes in

contact with it. All the gear is mounted on a powerful lorry with a trailer; so that position may be changed as required. Low-altitude barrages prevent raiders indulging in low-flying attack, which is the least vulnerable to anti-aircraft gunfire and attack from defending aircraft.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS. (SEE ALSO PAGES 118 AND 119.)

## DEATH FOR ENEMY BOMBERS RAISED INTO THE SKIES:

DRAWN BY OUR SPECIAL

SHOULD THE HEIGHT OF THE BARRAGE BE 10,000 FT. THIS WILL REDUCE THE CHANCE OF HITTING A CABLE BY ONE IN 100. THE CHANCE OF HITTING THE MURKIEST PART OF THE ATMOSPHERIC BELT TO BE SEARCHED.

HEIGHT 10,000 FEET.

BARRAGE PROTECTED AREA.

GROUND.

ASSUMING A BOMBING AIRCRAFT OF 70 FT. SPAN PASSES THROUGH A LINE OF BALLOONS TETHERED AT 100 YARD INTERVALS, THE CHANCE OF HITTING A CABLE IS ONE IN 4. IF THE AIRCRAFT MAKES AN "IN AND OUT" PASSAGE THE CHANCE IS LESSENED TO ONE IN 2. A CONSIDERABLE RISK.

CABLE  
SPAN OF BOMBER 70 FT.  
WIDTH BETWEEN CABLES 100 YARDS.

THE PERIMETER BALLOON BARRAGE, AT A RADIUS OF TEN MILES FROM THE CENTRE OF LONDON, THE BALLOONS MOORED AT 100 YARDS INTERVALS AND CONSISTING OF SOME ELEVEN HUNDRED BALLOONS.



THE CABLE AND THE BOMBER.

BALLOON CABLE 3" IN DIAMETER.

LETHAL CABLES.

THESE HAVE BEEN INTRODUCED SO THAT THE MODERN BOMBER CAN BE DESTROYED BY A BOMB OF THIS TYPE IN USE. A CABLE OF SUFFICIENT STRENGTH TO DESTROY A MODERN BOMBER BY SHOCK OF IMPACT AT 10,000 FT. IS TOO HEAVY TO BE CARRIED TO THE REQUIRED ALTITUDE BY A REASONABLY HANDY AND INEXPENSIVE BALLOON.

THE DRAWING DEPICTS AN ARTISTIC IMPRESSION OF A LETHAL CABLE AND ITS EFFECT.

THE MORAL EFFECT OF BALLOON BARRAGES WILL ALWAYS BE THE SAME—DESTRUCTION AND DEFEAT. IT IS NOW KNOWN THAT THE POWERFUL MODERN BOMBER CAN DESTROY A MODERN BOMBER BY SHOCK OF IMPACT TYPE IN USE. A CABLE OF SUFFICIENT STRENGTH TO DESTROY A MODERN BOMBER BY SHOCK OF IMPACT AT 10,000 FT. IS TOO HEAVY TO BE CARRIED TO THE REQUIRED ALTITUDE BY A REASONABLY HANDY AND INEXPENSIVE BALLOON.

THE DEFENCE OF LONDON FROM AERIAL BOMBING: BARRAGES OF CAPTIVE BALLOONS—"PERIMETER" AND "FIELD" BY FORCING HIM TO HEIGHTS AT WHICH HE CAN BE DEALT WITH

to a suitable altitude; and it cannot be lowered to the overhead power-wires which intersect the modern city. The balloon barrage to-day is not in the form of "squares" but consists of a series of cables by which the balloons are held captive. At first sight, such a defence may appear to be ridiculous; but if simple calculations are made, it will be found to be more effective than many might imagine. Assuming that the span of the planes of a bomber is 70 feet and that that bomber passes through a line of balloons tethered at 100-yard intervals, there is about one chance in four of the aircraft hitting a cable and one chance in two

## LETHAL BALLOON "FIELDS" AND "STOCKADES" IN THE AIR.

ARTIST G. H. DAVIS.

## BALLOON BARRAGES TO PREVENT LOW-FLYING ATTACKS.



EVERY STUDENT OF AIR TACTICS KNOWS THAT VERY LOW ATTACKS ARE THE MOST DANGEROUS. IN ORDER TO OVERCOME THIS DEFENCE, AIRCRAFT GUNFIRE Owing TO THE ANGULAR VELOCITY OF THE AIRCRAFT ABOUT THE POSITION BEING SO LOW AS TO ALLOW INSUFFICIENT TIME FOR SIGHTING AND TRAINING ON THE TARGET.



THE "FIELD SITED" BALLOON BARRAGE, WHICH GIVES AN EQUAL CHANCE OF IMPACT THOUGH A LESS NUMBER OF BALLOONS ARE USED THAN IN THE PERIMETER SYSTEM, THE BALLOONS BEING SPACED WIDER APART. IN THIS CASE APPROXIMATELY 600 BALLOONS ARE EMPLOYED.



THE BALLOONS ARE DRAWN ON A LARGE SCALE TO SHOW THEIR POSITIONS MORE CLEARLY.

THE MODERN LOADER WHICH IS CAPABLE OF HAULING DOWN A BALLOON AT 10,000 FT. PER MINUTE.



SPLINTERS.

ELECTRICAL STORMS AND THE BARRAGE.



SITED—WITH DESTRUCTIVE CABLES DESIGNED TO CRASH THE ENEMY AND TO PREVENT LOW-FLYING ATTACKS EFFECTIVELY BY OUR INTERCEPTOR FIGHTERS AND ANTI-AIRCRAFT GUNS.

If it makes an "in-and-out" passage; a formidable risk which no attacker could afford to continue taking if the cables are lethal; that is, capable of destroying any aircraft coming into contact with them. The cables are so thin that they cannot be seen from a travelling aeroplane, but they do not fail to find them. They are shown in our drawings for the purpose of illustrating their positions. The tactical dispositions are here depicted. In the first, the balloons are disposed so as to provide a cable "stockade" on the perimeter of the area to be defended; and in the second they are disposed all over the defended area, so as to provide a "field" of cables. A cable "stockade" lacks many advantages possessed by a "field" of cables. A properly disposed "field" of cables provides twice as many chances of impact as a similar number of cables disposed as a "stockade" on the perimeter. A cable "stockade" can be easily penetrated by a "line-ahead" attack, but such a form of attack is unlikely to be effective against a "field" of cables. The rôle of the balloon barrage is to deny passage to aircraft below the barrage height over the defended area, thus driving the attackers to a altitude at which they can be dealt with by anti-aircraft fire and interceptor fighters.



By ARTHUR BRYANT.

IT is often remarked that we live in a world of wonders and revolutionary change. This is a truism which we all accept. But I wonder how many of us realise how rapid and revolutionary that change is. It is pervading every aspect of daily life. It is part of one of those great struggles between opposing conceptions of existence that occur now and then in human history. The last, as I take it, took place about the time of the Reformation. There was another at the time of the collapse of the Roman polity, and I have no doubt that future historians—if the new society that arises out of the ruin of the old has any place for such—will see in our age of successive changes such another. Almost everything that is happening day by day in the world around us is a sign of it.

The capture of the town of Teruel by that Spanish faction which some among us (with a certain degree of reason) distinguish by the style of "Government" and others of us (with equal reason) by the style of "Red," but most of us (with no very clear reason at all) by that of "Republican," suggests all sorts of interesting speculations. To the guileless and the innocent, with whom this country by reason of its happy circumstances is probably more richly endowed than any other in the world excepting the United States of America, the *coup* will no doubt appear as a notable victory for the forces of progressive democracy; that is, for government by ballot-boxes, debating chambers, and popular oratory. But since, as anyone acquainted with Spain is well aware, the people of that country have, despite every opportunity during the last hundred and twenty years obstinately declined to be governed by such methods, and

await those sanguine ones who hope for anything so impossible and contrary to nature.

Rather the conflict, of which Teruel is but a single skirmish, is between two conceptions of human society, neither of which is synonymous in any way with democracy, and only one of which is even, in the long run, compatible with it. For we are seeing, fought out in Spain, with those iron weapons which most appeal to its uncompromising and heroic people, a conflict which is being fought out by other means in almost every country in the world. The town, marching with the times, has imposed its will on the country, and the country, driven into desperation, has rebelled against the town. The Marxian formula, propounded by one who was as little of a countryman as any who has ever lived, is the ultimately logical quintessence of the life of the town and of that particular kind of town which we know to-day, the

ironical stories than the fate of the bourgeois intellectuals of Russia, who, having placed themselves at the head of the Marxian revolution and cheerfully and heartlessly subjected the less adroit members of their own sheltered class to the blood bath, have since suffered a still more terrible fate. Those who dine with a tiger seldom enjoy the last course.

All over the world countryman and townsman are set against one another—even, I see in this morning's paper, in peaceful Guernsey, where the farmers, fearing foot-and-mouth disease, have suggested that all motor-cars from abroad should be washed on arrival, a proposal which the central agricultural authority of our industrialised state has inevitably rejected on the grounds of expense and interference with traffic. Passing as I do every week from the life of the country to that of the town, and *vice versa*, I am enabled to see perhaps more clearly

than most the true extent of that ever-growing contrast. I do not only see it outside myself: I feel it also inside me. The being that I am after two or three days of contemporary town life is slightly, imperceptibly, yet essentially different from that other being which I become again after a few days in the country, where I find myself a partaker of a form of life which is becoming increasingly rare even in rural England. I doubt, for instance, whether it exists to-day at all anywhere south of the Thames within a radius of sixty miles of London. The internal change, of course, is an unconscious one: it is a change primarily of the nerves and only indirectly of the mind. But I am convinced it is there. And when I look at the faces of the country folk who still pursue their traditional life around my home, and those other,



EGYPT'S ROYAL BRIDEGROOM: KING FARUK, WHOSE WEDDING CAIRO ARRANGED TO CELEBRATE BY A ROUND OF FESTIVITIES.  
Fayer of Vienna.



THE EGYPTIAN KING'S BRIDE: MISS FARIDA ZULFICAR, WHOSE MARRIAGE TO KING FARUK WAS FIXED FOR JANUARY 20.  
G.P.A.

The marriage of King Farouk and Miss Farida Zulficar, daughter of a distinguished Egyptian Judge, Youssef Zulficar Pasha, and granddaughter of a former Prime Minister, the late Mohammed Said Pasha, was arranged to take place in Cairo on January 20. The bride and bridegroom, who are both seventeen, are very popular, as was shown by the enthusiasm among all classes in planning the celebrations. It was stated that, as Islam has no religious ritual, the actual ceremony would be quite simple, consisting of the signature by the King of the marriage contract (drafted and read by the Rector of Al Azhar University) in the great drawing-room at the Koubbeh Palace. The bride, it was said, would not attend this ceremony, but would drive in a closed car (so that, in accordance with strict Moslem tradition, she should not be seen by the public) from her father's house at Heliopolis to the Palace, where she would be installed in her apartments. Among her wedding gifts from the Egyptian Royal Family was a beautiful bridal veil of Brussels lace, one of three taken to Cairo by the Empress Eugénie, for the Khedive Ismail's three daughters, when she went to Egypt for the opening of the Suez Canal in 1869.

factory town. It is the form of government most easily imposed on those who live herded together in the brick dormitories that serve the big machines of the modern world. It is at once the charter and the unbreakable chain of the wage slave, of the industrial proletariat. That is why it at once so fascinates and so deceives the more virile elements among the modern intelligentsia, who, born of the urban leisure artificially created by the soft *rentier* by-product of capitalist industrialism, are naturally attracted to a system which seems to justify and even to glorify the human enslavement that supports them, and yet, having themselves always enjoyed immunity from its iron shackles, are utterly unaware of the nature of that enslavement which Marxian rule must later entail on them also. Human history records few more

more numerous faces I see around me on the pavements, the contrast that I feel within myself is still more apparent. These human units are different in their nature; they do not breathe quite the same air. They vary in their reactions to almost all the common phenomena of existence. Squire, peasant and farmer are much the same all the world over: they are bound by a common form of life that transcends national differences. The same is true of urban manufacturer, middleman, and wage-earner: their minds and nerves run in the same groove, whether in Darlington or Clermont-Ferrand, Barcelona or Pittsburg. These are two different species of mankind, because subjected to two completely different forms of day-by-day experience. And what is meat to the one is often poison to the other.

## £20,000,000 DAMAGE BY TSINGTAO CHINESE: JAPANESE MILLS RAZED; AND OTHER WRECKAGE.



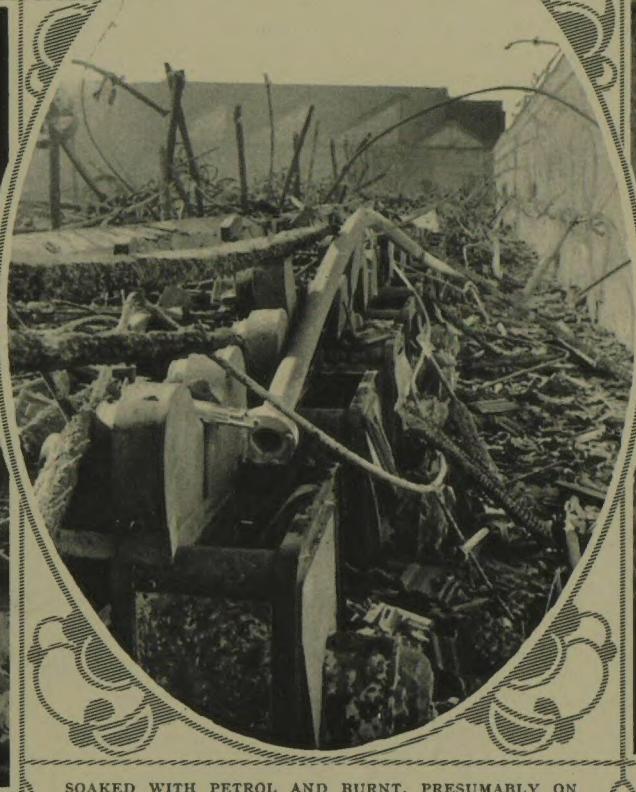
CHINESE LOOTERS, MANY OF WHOM WERE SHOT, GUARDED BY CHINESE POLICE: AN ATTEMPT TO MAINTAIN ORDER WHICH WAS ABANDONED.



THE OFFICES OF THE JAPANESE NISHIDA COTTON-MILL COMPANY AFTER THEY HAD BEEN BLOWN UP BY CHINESE TROOPS.



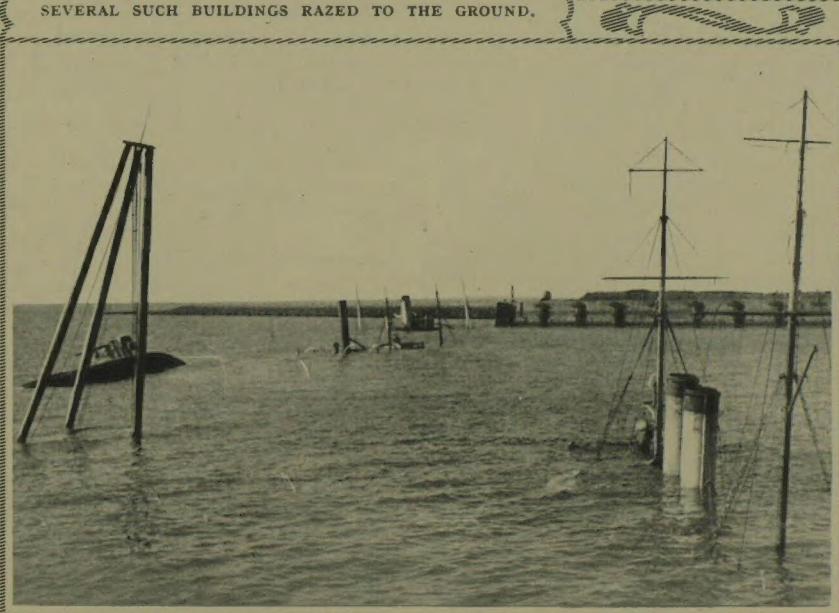
THE DEBRIS OF A JAPANESE COTTON-MILL AFTER ITS DESTRUCTION BY CHINESE SOLDIERS—ONE OF SEVERAL SUCH BUILDINGS RAZED TO THE GROUND.



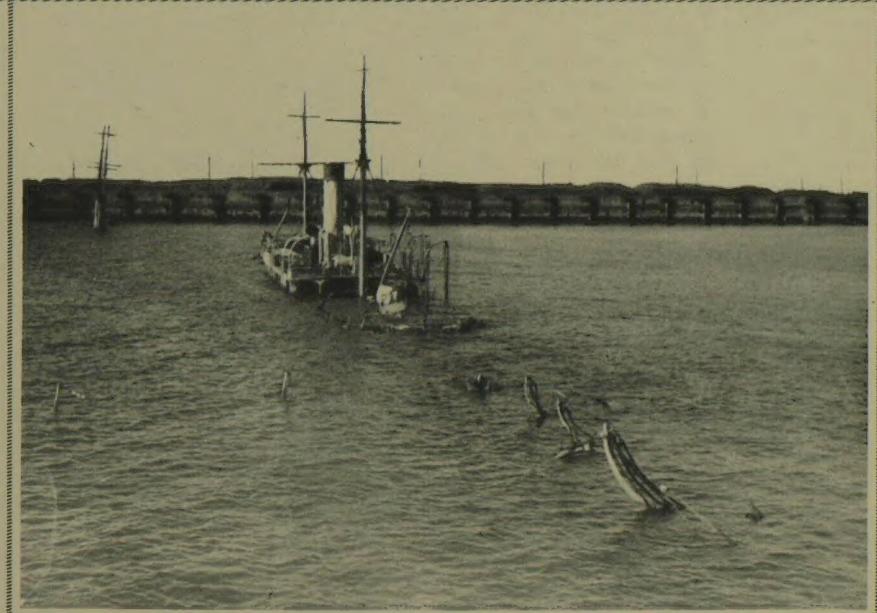
SOAKED WITH PETROL AND BURNED, PRESUMABLY ON MARSHAL CHIANG KAI-SHEK'S ORDERS: THE INTERIOR OF A JAPANESE MILL AT TSINGTAO.



PART OF THE DAMAGE—ESTIMATED AT £20,000,000—TO JAPANESE PROPERTY IN TSINGTAO: ROOFLSS BUILDINGS—THEIR INTERIORS GUTTED BY FIRE.



THE HARBOUR BLOCKED WITH A 150-TON CRANE USED BY THE GERMANS FOR THE SAME PURPOSE IN 1914: CHINESE DEFENSIVE PREPARATIONS.



SUNK IN THE HARBOUR TO PREVENT THE LANDING OF JAPANESE TROOPS: CHINESE GUNBOATS SUBMERGED BEFORE THE PORT WAS EVACUATED.

On the strength of promises, given by the Mayor and the Governor of Shantung Province, that the property of Japanese in Tsingtao would be protected, Japan withdrew 17,000 of her nationals from the port. On December 18, however, the Chinese garrison, it is assumed on instructions from Marshal Chiang Kai-shek, set fire to several cotton-mills, after they had soaked them in petrol, and blew up others. This was followed by widespread destruction of Japanese property, the cable station, the electric-power plant, and the dry-docks and repair shops. The Chinese police attempted to prevent looting and those who were caught were summarily shot. After blocking the harbour by sinking some Chinese gunboats and a 150-ton crane used for the same purpose by the Germans in 1914, the Chinese

troops began to leave Tsingtao on December 31. The police followed them and, to maintain some form of order, an Englishman, Mr. A. R. Hogg, organised a volunteer corps of foreigners to take over their duties. This corps remained in control until they handed over to a strong force of Japanese bluejackets, who occupied the port on January 10. Tsingtao was seized by the Germans in 1897, and was turned by them into a fashionable holiday resort. It has been described as the most beautiful seaside town in China. The Japanese bombarded it in 1914, and, after the surrender of the German garrison, occupied it until they handed it back to China in 1922, in accordance with the terms of the Washington Treaty. It was formerly the German Far Eastern naval base.

## FINDS IN MAYA MOUNDS: NEW DISCOVERIES IN BRITISH HONDURAS.

By THOMAS GANN, F.R.G.S., F.R.A.I., Lecturer on Middle American Archaeology, Liverpool University, and MARY GANN—on behalf of the Liverpool Museum, and the Middle American Research Department of the Tulane University.

MANY interesting discoveries resulted from the excavation of a large group of mounds near the ancient Maya site of Noh Mul, situated between the valleys of the Rio Hondo and the Rio Nuevo, in the Northern District of British Honduras. The mounds were irregularly scattered over a considerable area and varied in height from ninety-five to four or five feet.

Thirty of them in all were excavated, which may be classified as follows, according to their functions. A. Burial mounds in which the cadaver was simply covered over by a pyramidal heap of earth and stones. B. Burials on or beneath the stucco floor of the house in which the deceased had lived, which was afterwards covered over by a mound. C. Mounds containing burial and votive cists. These vary from small, crudely constructed stone cells to well-built double chambers, the lower containing the corpse. D. Mounds constructed over ruined buildings, probably temples, not used for burial purposes. E. Mounds built over several superimposed stucco floors, but containing no burials. These probably represent the sub-structures of houses which had been enlarged and added to from time to time. F. Mounds containing nothing except great quantities of large broken clay censers and the human effigies which adorned their exteriors. These were probably the site of religious ceremonies in ancient times.

The mounds in Class A were usually small and contained but scanty grave furniture of the simplest kind. They belong to what is known as the Maya Reoccupational Period (about 1500 A.D.), as one of them contained a copper depilatory, and metal was not introduced to this region till a very late date; also, they were frequently associated with figure-decorated clay censers, which are also of very late occurrence. Three of these mounds were low, but of considerable area; they contained multiple burials, some in rubble-filled trenches dug out in the marl beneath the mounds. The skulls recovered from these mounds were markedly brachycephalic, and resemble very closely those of the modern Maya Indians of the district. They are in strong contrast with the single skull recovered whole from one of the chambers in a large burial mound, and would almost suggest that people of different races occupied this region in early and late times.

In Class B the burials were carried out either on or beneath a stucco floor, usually about the centre of the mound. The corpses, with one exception, were buried in the dorsal fully extended position, the arms along the side. The single exception was that of a burial beneath the stucco floor, in which the corpse was in a squatting position, the knees drawn up to the chin. In Class C the corpse was placed in a stone cist, usually in the fully extended dorsal position, but in one case in a crouching attitude. In four cases the cists had been constructed beneath stucco layers which had evidently been at one time house-floors.

One cist contained no fewer than five superimposed burials separated by stone floors, each compartment holding a single pottery vessel, amongst which were two very fine polychrome bowls of composite silhouette outline, typical examples of what is known as Holmul III. ceramics (Figs. 3 and 4). This corresponds roughly to the Peten Maya Period, which, if the Thompson Teeple correlation between Maya and Christian chronology be accepted, lasted from about 300 A.D. to 700 A.D. In the cap of the mound above this cist was a single burial, accompanied by a rough red-ware bowl, both evidently of much later date than the cist. In a second cist two superimposed burials were found, the upper accompanied by a large globular red-ware bowl with scutate lid, having as a handle a parrot's head, very typical of the Holmul III. period. Beneath this was a second burial accompanied by a fine halberd-shaped flint implement, 46 cm. (18½ in.) long (Fig. 6).

A third cist contained a human skeleton in the dorsal extended position, and beside it a rough clay urn containing ashes and partly consumed human bones. With these was a jade pendant, 14 cm.

(5½ in.) long, carved in the form of a stela of the early Copan period (Fig. 5), a fragment of a very fine polychrome cylindrical vase representing a warrior with alligator head-dress, holding a plumed wand (Fig. 7), and a flint knife, or dagger, of unusual shape (Fig. 8). This

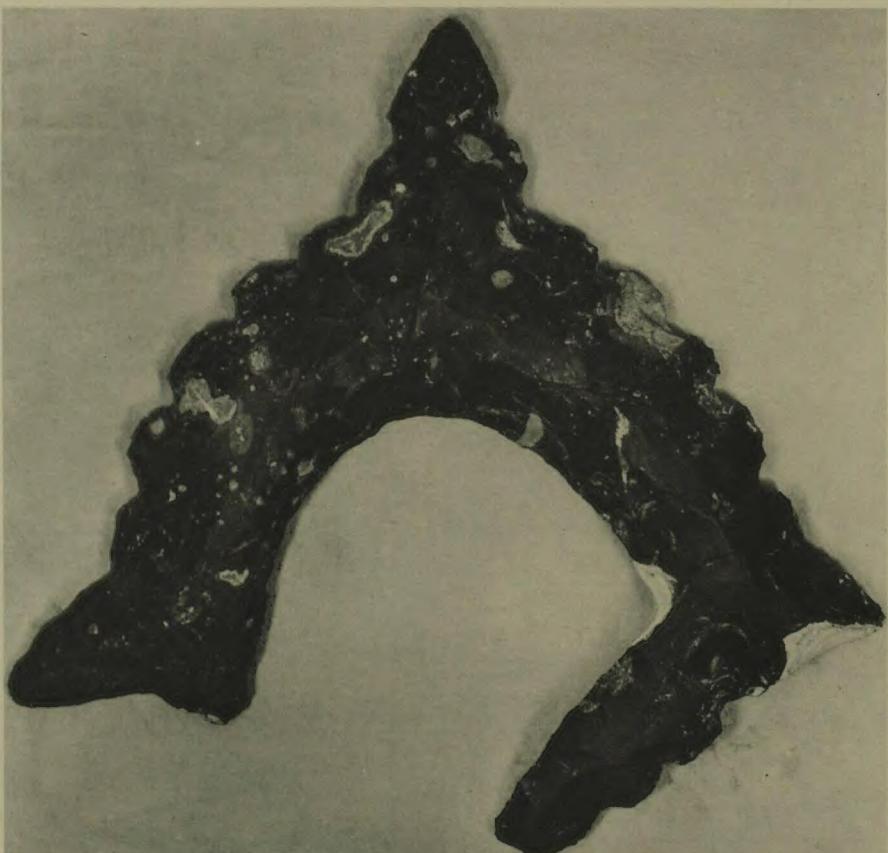
implement may very well have been a sacrificial knife, as the edges are extraordinarily keen, and the point needle-sharp, while its shape is admirably adapted for cutting through the costal cartilages to get at the heart, the method of sacrifice usually practised.

The contents of this chamber are somewhat confusing, as, while the jade belongs to the Peten Maya



1. A SHELL DISC ENGRAVED WITH A HUMAN FACE, FOUND AT NOH MUL, BRITISH HONDURAS, AND ALMOST IDENTICAL WITH ONE FROM HOLMUL, IN GUATEMALA: EVIDENCE OF A PROBABLE TRADE CONNECTION BETWEEN THE TWO PLACES IN ANCIENT TIMES.

Period, the polychrome vase probably dates from the Maya Great Period, some centuries later. Many other objects of flint, obsidian, and jade were found



2. POSSIBLY THE LARGEST FLINT ARTIFACT IN EXISTENCE: A CRESCENT-SHAPED OBJECT CHIPPED FROM FLINT, MEASURING 14 IN. BY 13 IN., AND WEIGHING 6 LB., DISCOVERED IN A MOUND AT NOH MUL CONTAINING RUINS OF A TEMPLE, FROM WHICH CAME ALSO THE OBJECTS SHOWN IN FIGS. 10 TO 14.

in this burial cist, and in the mound covering it a bowl in the form of an *Ampullaria Insularum* shell, from which is emerging a human head, was recovered, which probably dates from late Holmul V. (Fig. 9).

The mounds in Class D had been constructed over the ruins of stone buildings. One of these, which was 50 feet high, was only partially excavated. Four feet from the summit a stucco floor was encountered, and five feet beneath this a second floor, on which stood the partly ruined walls of a stone

building. Twelve feet beneath the latter appeared the solidly constructed wall of a building covered with red painted stucco, resting on a masonry sub-structure. This mound consequently showed four periods of construction: 1. The lowest stucco-covered wall; 2. The stone building; 3. The stucco floor, four feet beneath the summit; 4. The cap covering this last. Unfortunately, with the exception of four vessels of red lacquer-ware resting on a ledge of the lowest wall, no pottery was found within it to afford a clue for stratigraphic dating.

A third mound of this type was one of the most interesting examined. It was built over the ruins of a small stucco-covered building, probably a temple, standing on a stone sub-structure. It contained a cylindrical polychrome vase, on the outer surface of which was depicted, somewhat crudely, in black, white, red, yellow and purple, a seated human figure and elaborate feather decoration (Fig. 10) which is very typical of Holmul V. Period.

Beneath the sub-structure, excavated in the marl, were five small chambers which contained a great variety of artifacts. Amongst these were a polychrome bowl of composite silhouette outline typical of Holmul III. Period; a large flint crescent (Fig. 2), measuring 14 by 13 inches, and weighing 6 lb.; a round polished, red-ware pot decorated on each side with a human figure, probably priests, one holding a gourd-rattle, the other a small incensario (Figs. 11, 12, and 13); and a black-ware pot on which were incised on alternate panels figures of a spider-monkey and the head of the feathered serpent (Fig. 14). All the objects found in the subterranean chamber belong to Holmul III., whereas the mound built over the temple belongs to Holmul V., probably several centuries later.

The mounds in Class E contained from two to four superimposed stucco floors. They probably represent the sub-structures of houses built of adobe or wood, which had been enlarged from time to time. The mounds in Class F were made up of collections of clay censers of coarse pottery with elaborately clothed and ornamented human figures decorating their exteriors. These had been coloured blue originally, over a coat of white, but nearly all the colour had weathered off. They mark the site of former religious ceremonies, such as are still celebrated by some of the hill tribes in Guatemala, in which the censers are broken and thrown on a heap, which increases in size from year to year. They are undoubtedly very late, and belong to the Maya Reoccupational Period of about 1500 A.D. One of the figures from these censers is seen in Fig. 15.

Two further artifacts of considerable interest were found in this region. One of these is a shell disc (Fig. 1) on which is engraved a human face with leaf-shaped nose ornaments, large round ear plug, and tight beaded cap. Behind the eye and the angle of the mouth are crescentic marks which may represent paint or tattoo. This is an almost exact duplicate of a similar object found by Merwin at Holmul, Guatemala; indeed, it would appear to be the work of the same artist, and probably passed from Holmul to Noh Mul, or vice versa, in ancient times, as a trade piece. The second object is a *Spondylus Americanus* shell which has been filed at the back to admit of its opening about half-way on its natural hinge, and so form a sort of box (Fig. 16). Within it was a small jade plaque on which was crudely engraved a human face. This shell has been found used as a jewel casket both in the Toledo District of British Honduras, and in a sub-stellar cache in the great Maya city of Copan, in Spanish Honduras.

Excavations at Noh Mul indicate that the site was occupied from the early Peten Maya to the late Maya Reoccupational Period, or (accepting the Thompson Teeple correlation of Maya and Christian chronology), from the fourth to the sixteenth centuries A.D. The site is very desirable from the Maya point of view, as the land

is admirably adapted for the cultivation of maize, there are two small lagoons which give an ample supply of good water, and it lies between two rivers, in both of which fish abound. Indeed, it is not improbable that it has been occupied without intermission from the very earliest times to the present day. Pottery and other artifacts indicate that it must have been in trade communication, at various times, with Copan, in Spanish Honduras; San Antonio, in Quintana Roo, Mexico; Holmul, in Guatemala, and Pusilhà and Santa Rita, in British Honduras.

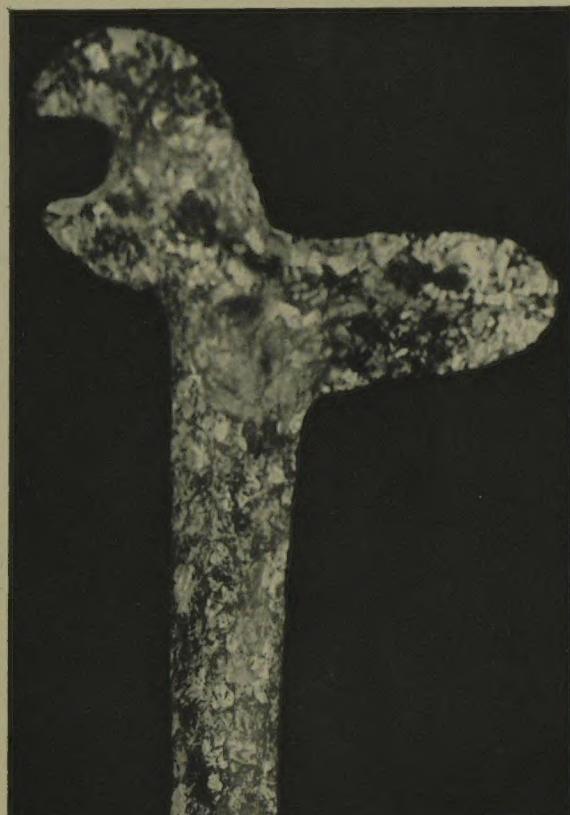
A SACRIFICIAL KNIFE SUITABLE FOR CUTTING TO THE HEART;  
AND OTHER MAYA RELICS DISCOVERED IN BRITISH HONDURAS.



3. A POLYCHROME COMPOUND SILHOUETTE BOWL, THE EXTERIOR ORNAMENTED WITH A CONVENTIONALISED BIRD JOINING TWO GEOMETRICAL FIGURES: A FINE EXAMPLE OF HOLMUL III. CERAMICS (C. 300-700 A.D.).



5. A PLASTER CAST OF A FINE JADE PENDANT IN THE FORM OF A STELA IN THE EARLY COPAN STYLE (5½ IN. LONG).



6. SHAPED LIKE A HALBERT: A LARGE FLINT IMPLEMENT FROM A BURIAL CIST AT NOH MUL (18½ IN. LONG).



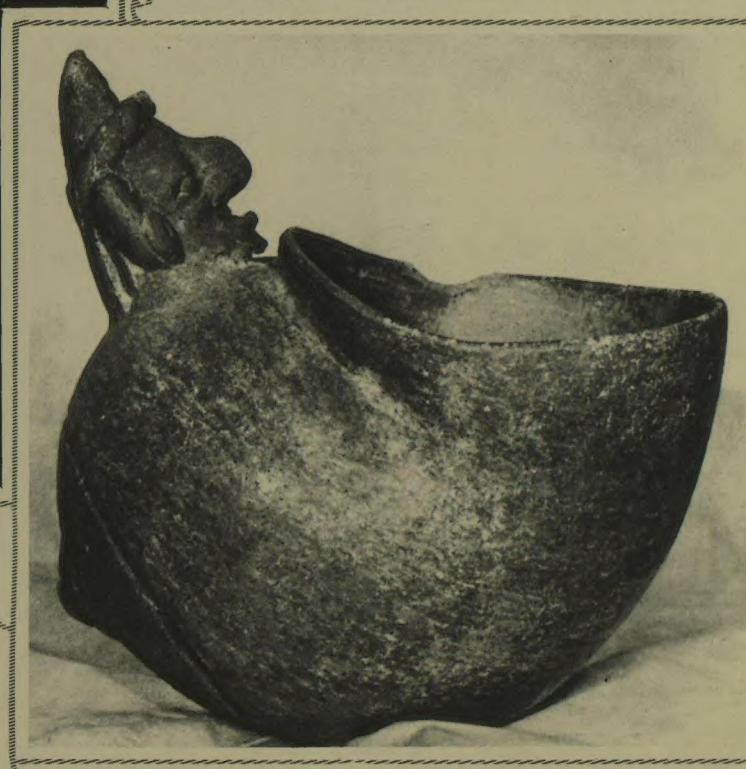
8. A CURIOUSLY SHAPED FLINT KNIFE OR DAGGER, WITH VERY SHARP EDGES AND POINT WELL ADAPTED FOR CUTTING THROUGH TO THE HEART IN SACRIFICE.

ALL the objects illustrated on this page came from Maya burial mounds at Noh Mul, in British Honduras, of the type described by Dr. Gann under the heading "C" in a classified list of mounds in his article on the page opposite. One cist contained five

(Continued below.)



7. A FRAGMENT OF A LARGE AND VERY FINE POLYCHROME CYLINDRICAL VASE, SHOWING A WARRIOR WITH AN ALLIGATOR HEADDRESS HOLDING A PLUMED WAND.



9. A POTTERY BOWL IN THE SHAPE OF AN AMPULLARIA INSULARUM SHELL, WITH A HUMAN HEAD EMERGING FROM IT: A VESSEL ASCRIBED TO THE LATE HOLMUL V. PERIOD.

superimposed burials separated by stone floors, each division holding a single pottery vessel. Among these were the two bowls shown in Figs. 3 and 4. Here Dr. Gann gives an indication of date. These bowls, he says, are typical examples of pottery in the Holmul III. period, corresponding roughly to the

Peten Maya period, which lasted from about 300 A.D. to 700 A.D. Regarding the knife in Fig. 8, Dr. Gann recalls that the usual method of Maya sacrifice was to cut through the costal cartilages to the heart, for which purpose this sharp weapon was suitable. (PHOTOGRAPHS BY DR. THOMAS GANN. SEE HIS ARTICLE OPPOSITE.)

PRIESTS WITH CENSERS  
AND GOURD-RATTLES;  
A SPIDER-MONKEY;  
AND A SHELL USED  
AS A JEWEL-CASKET:  
MAYA ART DESIGNS  
FOUND IN BRITISH  
HONDURAS.

PHOTOGRAPHS BY DR. THOMAS GANN.  
(SEE HIS ARTICLE ON PAGE 122.)

AS Dr. Gann explains in his article on page 122, the Maya mounds excavated at Noh Mul, in British Honduras, are of six different types. Most of the objects illustrated on this page (Figs. 10 to 14) came from one of the mounds (Class D in his list) constructed over ruined temples and not used for burials. Dr. Gann describes Fig. 10 as "very typical of the Holmul V. period," whereas Figs. 11

[Continued below.]

10. A POLYCHROME CYLINDRICAL VASE PAINTED WITH A SEATED HUMAN FIGURE AND FEATHER DECORATION; MAYA POTTERY OF THE HOLMUL V. PERIOD.

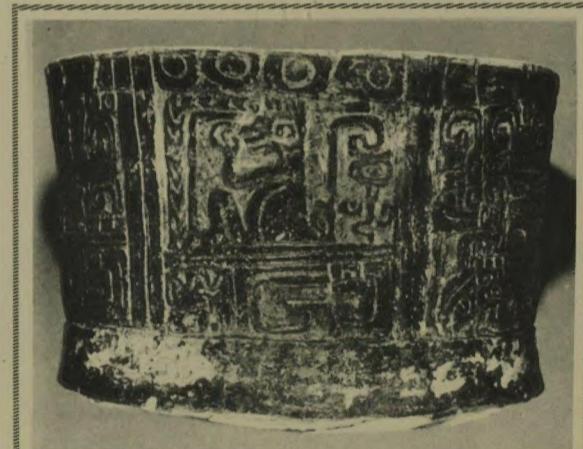
11. A ROUND POLISHED RED WARE POT DECORATED IN RELIEF, ON EACH SIDE, WITH A HUMAN FIGURE: THE SIDE WITH A PRIEST HOLDING A CENSER. (SEE FIGS. 12 AND 13.)



12. THE OTHER SIDE OF THE RED WARE POT SHOWN IN FIG. 11 (ABOVE ON RIGHT): A RELIEF FIGURE OF A PRIEST HOLDING A GOURD-RATTLE. (SEE ALSO FIG. 13.)



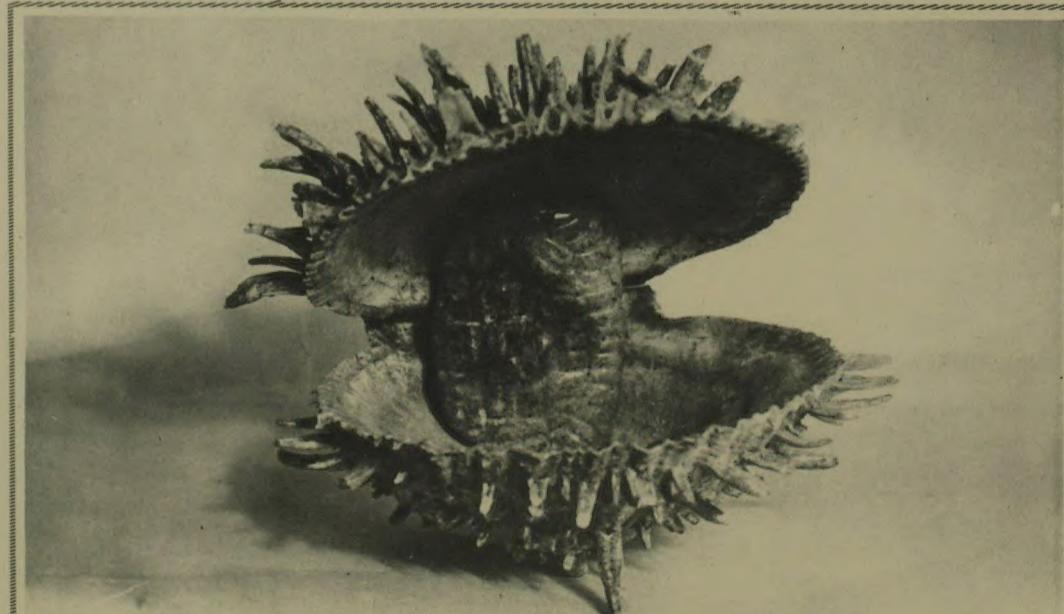
13. (RIGHT) THE RED WARE POT ILLUSTRATED IN FIGS. 11 AND 12: A PROFILE VIEW SHOWING (RIGHT) THE PRIEST SEEN IN FIG. 12 AND (LEFT) THAT IN FIG. 11.



14. (LEFT) A SIMIAN MOTIF IN MAYA DECORATION: A BLACK WARE VASE ENGRAVED WITH A SEATED FIGURE OF A SPIDER-MONKEY.



15. A CURIOUS FIGURE THAT DECORATED THE EXTERIOR OF A LATE MAYA INCENSE-BURNER DATING FROM THE MAYA REOCCUPATIONAL PERIOD OF ABOUT 1500 A.D.



16. A SPONDYLUS AMERICANUS SHELL USED AS A JEWEL-CASKET, AS FOUND ELSEWHERE IN BRITISH HONDURAS, AND AT THE MAYA CITY OF COPAN: A VIEW SHOWING WITHIN IT A SMALL JADE PLAQUE CRUDELY ENGRAVED WITH A HUMAN FACE.

to 14, from a subterranean chamber, represent Holmul III. Holmul is the name of a Maya site in Guatemala. The curious little figurine shown in Fig. 15 dates from a later time—the Maya Reoccupational period of about 1500 A.D. The mound in which it was discovered belongs to Class F in Dr. Gann's list, that is,

mounds that were probably sites of religious ceremonies, and contain only masses of broken clay censers, with human effigies that adorned them. The shell enclosing a jade plaque (Fig. 16) had been filed at the back so that it would open about half-way on its natural hinge and thus form a kind of casket.

## THE WORLD OF SCIENCE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IF we are to grasp the full meaning of the peculiar distinguishing characters of any particular animal which at the moment interests us, we ought to know something, at least, of the whole tribe to which it belongs. And a survey such as this inevitably compels us to find out as much as possible concerning the extinct fossil members of that tribe. Here is when enlightenment commonly begins. For as these fossil forms are traced further and further back, we come to remains, all too commonly fragmentary, unfortunately, which give us what might almost be called a nondescript animal presenting likenesses with other groups which to-day seem as far as the poles apart. The gradual emergence of strongly marked characteristics, due to intensified and restricted modes of life, brings about marked transformations of, say, the teeth, or limbs, in accordance with the part they have been made to play in the pursuit of food. The final results of this "emergent evolution" we see to-day in any group of animals we choose to select. The ancestor of the carnivores and the ungulates—horses, oxen, camels, and so on—afford very striking evidence of this kind, for we come at last, in tracing back their ancestry, to the remains of creatures different from either, yet presenting features common to both.

The rodents, of which I want now more particularly to speak, most admirably illustrate this "emergent evolution." These creatures, the "gnawing animals," such as rats and mice, beavers and porcupines—constitute a group containing some 900 species, of very diverse form and habits. But all share one common feature—the reduction of the front teeth to two in the upper and two in the lower jaw. They are curved, chisel-edged teeth, and grow persistently throughout life, as they are worn down. And between these and the cheek-teeth there is a wide gap, owing to the absence of the canines. The "cheek-teeth" present more emphatically marked differences, as may be seen by comparing those, for example, of a hare, a dormouse, and a vole. But we find teeth of a decidedly more primitive type in the fossil *Esthonyx* and *Tillotherium* of the Lower Eocene, which possessed canines, and front teeth resembling those of typical rodents. *Esthonyx* was a small animal; but *Tillotherium* was as large as a wild-boar.

The evolution of the rodents as we know them to-day, covers a period of millions of years; and during this time, they have branched out into a number of surprisingly different types. There are burrowers, which have assumed the form of moles, with large digging-claws; tree-climbers, like the squirrels and "flying-squirrels," which take tremendous leaps from one tree to another, supported by a great fold of skin between the legs; and other leapers, like the jerboas, which have developed enormous hind-legs, like a kangaroo; and aquatic types, like the beavers.

But there are some, like the agoutis, the paca and capybara, which are distinguished by their large size—the last-named about 4 ft. long—which have become adjusted to life in forests in the neighbourhood of large rivers. The agoutis (Fig. 1)—of which there are six species—and the paca are particularly interesting, because their claws have become so enlarged as to be hoof-like, in response to their extensive walking-powers.

The agoutis of the dense forests of Guiana, Brazil and Northern Peru bear a superficial likeness to that strange little ruminant, the chevrotain. They have long, slender limbs, and are exceedingly active and graceful in their movements. When moving slowly they advance in a kind of trot, but when running this changes to rapid springs resembling a gallop. They are seldom seen, however, save in the early morning, and evenings, in open spaces since they are nocturnal creatures. By day they hide in hollow trees or burrow among the roots, sometimes

as much as 2 ft. or 3 ft. deep. This burrowing must be done by the feet, and is in no small degree assisted by the hoof-like claws. From their agility, throwing considerable strains on the three middle toes of the hind-feet, the outer and innermost toes have vanished from lack of use. When hunted and hard-pressed they make for the river, being expert swimmers, but unable to dive.

The paca (*Caenogenys*) differs very markedly in appearance from the agouti, having a more bulky body and shorter legs. Being a much less agile animal, the hind-

remotely related to the paca, it possesses "cheek-pouches," or cavities, on each side of the mouth, into which food can be stored and carried away to be eaten in safety. The food is pushed in with the fore-feet, and ejected by the aid of the tongue, and the muscular contractions in the wall of the pouch itself. But, more than this, these pouches, which are lined as usual with mucous membrane, are enclosed within a great bony cavity, the like of which is unknown in any other animal.

In the side-view of the skull (Fig. 2), the outer wall of this cavity, showing a heavily reticulated surface, is seen to be formed of an enormously enlarged "jugal-arch"—that is to say, the bony bar which normally forms the lower boundary of the eye-socket, and which extends backwards to the aperture of the ear.

But here, instead of a bar, it forms a huge, tongue-shaped plate, extending downwards so as to conceal almost the whole of the lower jaw. From the under-surface of the skull (Fig. 3), this pouch-casing is seen to have smooth walls, its roof extending backwards to the level of the front pair of cheek-teeth, and extending still further backwards and outwards, as far as a line drawn across the palate at the level of the hinder border of the third cheek-tooth. During life, this great bony chamber is lined by a mucous membrane continuous with that of the cheek. And it has, as I have said, an opening in front in which food can be stored by the thrust of the fore-feet. But why, and how, has this come about?

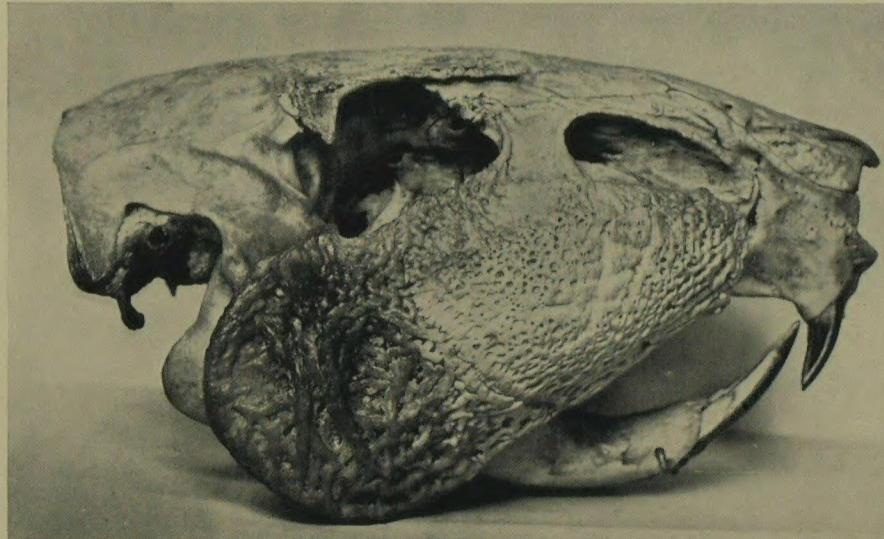
These questions should be asked of all structures which challenge attention. Much good will come of an intensive study of cheek-pouches wherever they are to be found, and it is to be remembered that they are present in some monkeys, linked with the ancestry of man, on the one hand, and those lowly "reptilian-mammals," the duck-billed platypus, on the other!

It is to be remembered that the tissues of no two animals are exactly alike. Hence they must respond very differently to similar stimuli. In the paca,



I. THE AGOUTI, A LARGE SOUTH AMERICAN RODENT WITH LEGS THAT ARE, RELATIVELY, ALMOST AS LONG AS THOSE OF ITS COUSIN, THE PATAGONIAN CAVY: AN EXPERT SWIMMER THAT TAKES TO THE WATER WHEN ALARMED, ALTHOUGH IT IS UNABLE TO DIVE.—[D. Seth-Smith.]

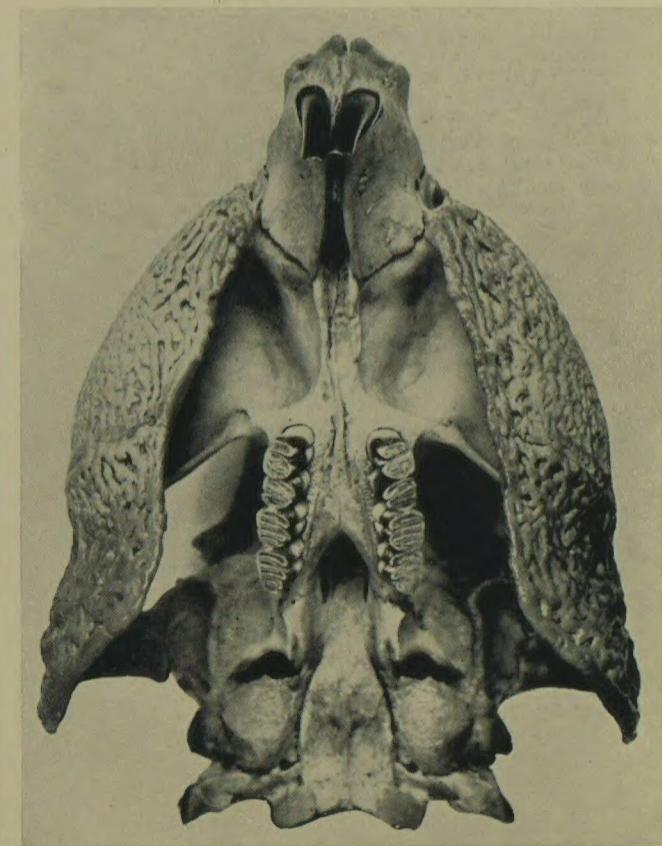
feet retain all five toes. The agouti displays neither spots nor stripes; but the paca, on the contrary, is marked by four rows of white spots, running from the base of the neck on to the hind-quarters: there may even be five such rows. The appearance of greater bulk, as compared with the agouti, is due not merely to the much shorter legs, but to the greater length of the body, which is about 2 ft. Of the tail, no more than a fleshy tubercle remains, and in the agouti



2. A SKULL OF THE PACA, A NEAR RELATION OF THE AGOUTI: A PHOTOGRAPH SHOWING THE ENORMOUS ENLARGEMENT OF THE BONY CHEEK-BAR TO FORM THE OUTER CASING ENCLOSING THE GREAT FOOD POUCH.

it is so short as to be concealed by the fur. In its habits it closely resembles the agouti, being strictly nocturnal, and hiding by day in burrows from 4 ft. to 5 ft. deep.

In its choice of food it is said not to differ from its smaller relative. That this should be so is not a little surprising, for, as in many other rodents not even



3. ILLUSTRATING THE GREAT SIZE OF THE BONY CAVITY ENCLOSING THE MEMBRANOUS POUCH, WHICH IN ALL OTHER POUCHES OF THIS KIND LIES IMMEDIATELY UNDER THE SKIN OF THE CHEEK: THE SKULL OF A PACA SEEN FROM BELOW.

the pressure of the walls of this pouch seems to have set up growth-stimuli in the bony area of the cheek-bar outside it, till it finally assumed the exaggerated condition seen to-day, a condition which has no parallel among the mammals. Why has the agouti, so nearly related to the paca, no cheek-pouches?

## BOOKS OF THE DAY.

**I**RISH history having begun a fresh phase the other day since the Free State assumed the name of Eire, and the subsequent conferences in London, the occasion seems opportune to touch on some recent books wholly or partially of Irish interest. Ireland has shown a capacity for producing both ferocious politics and charming literature. It is with this latter quality that I am concerned, for I have been browsing with deep content on one of the most delightful and entertaining autobiographies it has ever been my lot to review—namely, "SEVENTY YEARS YOUNG." Memories of Elizabeth, Countess of Fingall. Told to Pamela Hinkson. Illustrated (Collins; 21s.). This book is an absolute treasure-house of anecdote, grave and gay, and as a social picture of the period it covers, in aristocratic circles, it could hardly be surpassed. The author carries us with her from the days when, as a child, she looked for fairies in the grounds of her father's house at Danesfield, Co. Galway; through the years of her adolescence when she found it good to be just "Daisy Burke and seventeen"; her marriage to the eleventh Earl of Fingall, and her life with him down to that anxious night (I think in 1923, but the author avowedly omits dates) when they sat together in their home at Killeen Castle expecting every moment the arrival of modern "moonlighters" to burn it down, as they had already burnt Kilteragh, the historic home of her husband's kinsman, Sir Horace Plunkett. The "Burners," however, did not add Killeen to that "chain of bonfires" which destroyed so many Irish country houses. With this scene, the book closes. Its title suggests that the author regards herself as a girl who never grew up, a feminine Peter Pan.

Two men of whom she writes with affection and admiration are Sir Horace Plunkett and G. W. Russell (Æ). She knew both intimately, and of both she has many interesting things to tell. If all Irishmen—and Englishmen—were like "Æ," Ireland's history might perhaps have been different. In one passage Lady Fingall writes: "He used to look at one with such gentle eyes, and he was always human and tolerant; so tolerant for other people's ways of thought and living, however far apart those were from his own. I have this letter of his written to Horace in 1890. . . . Your economics are the only economics I understand and which ever interested me. A really philosophical something lives in them and I find them the best material solution of problems which had to be solved for Ireland before the transcendental idea which people of the class of Yeats and myself hope for could take any deep root."

Many informal glimpses of royalty occur in the book, besides a lively description of King George V's Coronation. Describing a house-party that included King Edward VII, she writes regarding his terrier, Casar: "I said once to the King: 'Your dog is a horrid little snob, Sir. He does not mind eating my breakfast, but he won't look at me when he is with your Majesty.' The King laughed: 'I think most dogs are snobs,' he said."

The author's allusions to Lord Kitchener are not very complimentary. Among other things, she relates how in Dublin in 1911 she overcame his objection to attending a State ball by threatening to cease helping him to find antiques. "At this," she continues, "he gave in, and I arrived at the Royal Hospital triumphantly, leading the unwilling Lion. . . . I made him dance with me! We must have been the funniest sight. My large partner had to be dragged round, and he looked like a great dog on his hind legs. Kitchener never liked or trusted the Irish, and I always believe that, but for him, Ireland would have been wholeheartedly in the war, and that there would have been no rebellion. When Redmond made his famous offer . . . Kitchener refused to take the Irish on their own terms—that they should fight together in an Irish Brigade, under their own flag. . . . Questions were asked in the House about that incredibly stupid and hurtful gesture."

The author's recollections of the Great War include memorable references to Earl Haig, an old friend of hers. Recalling a wartime incident in London, she says: "Suddenly the door opened and Douglas came in. For a minute I thought he was a ghost. . . . His face was

terrible, a ravaged, harrowed face, and his eyes were blood-shot. . . . I could not recognise the braw Scots lad I had once known. 'Douglas,' I said, 'what has brought you back? Has something awful happened?' He made that familiar gesture with his hands. It was the gesture of a man in agony. 'They've sent for me to heckle me.' He was on his way to the War Council." Later, at a lunch-party: "Arthur Balfour came in with his usual impenetrable face and sat down beside me. Minnie Paget turned to him at once. 'Well, Arthur. Did you get anything out of him?' Arthur Balfour made a despairing gesture. 'The man is inarticulate,' he said. I saw red. . . . With that vision of Douglas as I had seen him before me, I turned on Arthur Balfour. I said something like 'Can't you believe in anything but talk? Can't you understand a man who isn't a talker, and leave him alone to do his work?' . . . A few days later, someone who knew Arthur Balfour very well wrote to me: 'What did you say to Arthur the other day? He said you turned on him like a tiger-cat. But that a great deal of what you said was true.'"

We learn, incidentally,

that Æ's favourite poem was Tennyson's "Ulysses." In 1935 he was in London, "under doctor's control," shortly before he went to Bournemouth, where he died. Mr. Eglinton recalls that at Bournemouth "he asked me to bring him a copy of Tennyson." Referring to that last stay in London, he says: "In his comment to an Irish friend, Æ's old feeling of antipathy to things English appears to have been slightly modified. . . . I wish we could change de Valera, the abstractionist, for Stanley Baldwin, the human being. Lord, how we want a natural kind human being at the head of Irish affairs!"

George Russell was a great journalist, and part of his immense output, in the form of essays, has been collected in "THE LIVING TORCH." Æ. Edited by Monk Gibbon, with an Introductory Essay. With Portrait (Macmillan; 12s. 6d.). Explaining the book's origin and scope, the editor writes: "In his last letter to his son Diarmuid, written a few days before his death, Æ suggested that if a portion of his enormous contribution to journalism were published after his death, I might be a suitable person to make the selection. . . . Even in his journalism we find traces of the heroic stature of the man."

One of Æ's closest friends—a famous living poet—has published a revised and amplified version of a book setting forth the principles, doctrines, and experiences behind his inspiration—namely, "A VISION." By W. B. Yeats. With Portrait by Augustus John (Macmillan; 15s.). This abstruse work, with its intricate symbolism and esoteric philosophy, baffles me, but I am consoled to find that Æ himself was similarly affected. In a review of it (included in "The Living Torch") he says: "I have written round and round this extraordinary book, unable in a brief space to give the slightest idea of its packed pages. . . . It may come to be regarded as the greatest of Yeats' works. It is conceivable also that it may be regarded as his greatest erring from the way of his natural genius."

Æ, however, extracts a little fun even from such grave material. After indicating Yeats' system of cycles and phases, "all of a bewildering complexity," he remarks (in a passage recalling the circles in Dante's "Inferno") : "When he [Yeats] illustrates these phases of human life by portraits of men and women, dead and living, typical of the phase, I suspect the author to be animated. . . . by an impish humour. . . . I am a little uncomfortable with some of my fellow prisoners in phase twenty-five. I welcome George Herbert, but am startled to find myself along with Calvin, Luther and Cardinal Newman." In another essay given in "The Living Torch," Æ pays a high tribute to his poet-friend. "Yeats," he affirms, "has made the name of his country shine in imagination to the rest of the world a hundred times more than any of the political notabilities. . . . It was by the literary movement of which Yeats was the foremost figure that Ireland for the first time for long centuries came to any high international repute."

Just as Æ was disconcerted by Yeats' visionary philosophy, so Yeats himself appears puzzled by another poet's *magnum opus*,

continued in "THE FIFTH DECAD OF CANTOS." By Ezra Pound (Faber; 6s.). In "A Vision," Mr. Yeats writes of "Ezra Pound, whose art is the opposite of mine, whose criticism commends what I most condemn, a man with whom I should quarrel more than with anyone else if we were not united by affection."

To any library list of recent books about Ireland and the Irish should also be added "THE PHOENIX FLAME," A Study of Fenianism and John Devoy. By Desmond Ryan (Barker; 10s. 6d.); "AN IRISHMAN'S ENGLAND," By J. S. Collis (Cassell; 7s. 6d.), a critical essay; and "THE PASSING DAY" and "THE JAILBIRD," A Play and a Comedy. By George Shiels (Macmillan; 7s. 6d.). The comedy ends with an old saying which I first saw quoted by R. S. Hawker when I was preparing a memoir of him some thirty years ago—"God doesn't always pay on Saturday; but He pays some time." Who said it first, I wonder?

C. E. B.



1908-09—A PIONEER OF HEAVIER-THAN-AIR FLIGHT AND ONE OF THE FOUNDERS OF A. V. ROE AND COMPANY, MAKERS OF AIRCRAFT FOR TWENTY-FIVE YEARS: SIR ALLIOTT VERDON-ROE PILOTING ONE OF HIS EARLY TRIPLANES, WITH A J.A.P. ENGINE.



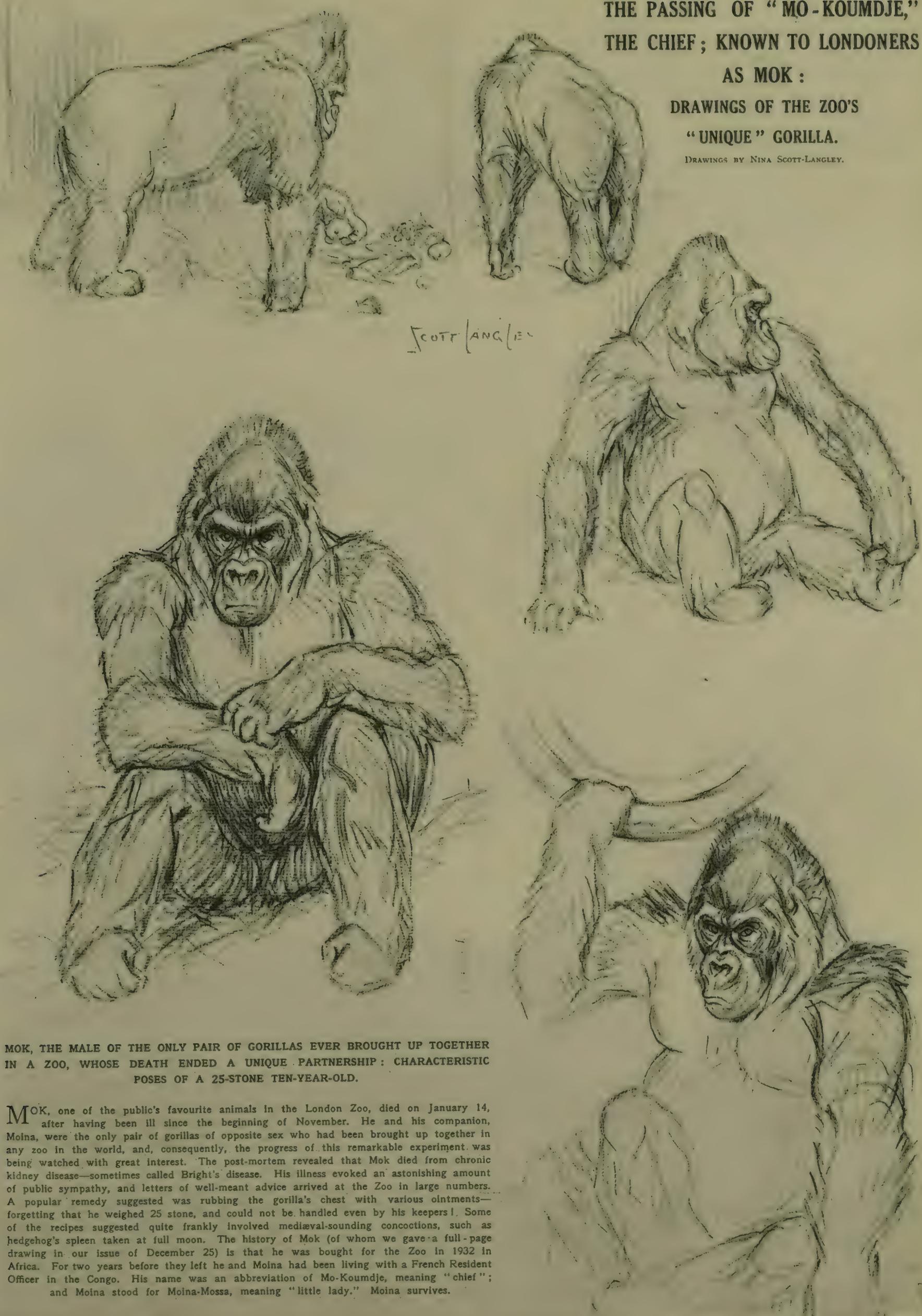
1937-8—THE LATEST PRODUCT OF THE A. V. ROE COMPANY: AN ANSON GENERAL RECONNAISSANCE MACHINE WHICH HAS A SPEED OF 188 M.P.H. WHEN FITTED WITH TWO SIDDELEY "CHEETAH IX." ENGINES OF 310 H.P. EACH. Last week the firm of A. V. Roe and Co. celebrated their twenty-fifth anniversary as aircraft-manufacturers, and it is interesting to recall in this connection that one of its founders was Sir Alliott Verdon-Roe, who is now associated with Messrs. Saunders-Roe, makers of Saro flying-boats and marine craft. Sir Alliott Verdon-Roe began by making models of heavier-than-air machines, and from these developed the first Avro aeroplane, with which he won a prize in 1907 for the first aviator to fly round the course at Brooklands. In 1912 he built the first totally enclosed aeroplane to fly, and the following year, with his brother, formed the firm that bears his name. The amazing developments in aircraft construction which have taken place in the comparatively short period of thirty years are very evident when the two machines above are compared.—(Photographs by "Flight.")

Lady Fingall's tribute to the charm of George Russell's personality is amply justified and borne out by two books which have made at least one reader resolve to become better acquainted with his work. One of them is a short biography entitled "A MEMOIR OF Æ." GEORGE WILLIAM RUSSELL. By John Eglinton. With 5 Illustrations (Macmillan; 7s. 6d.). Here the origin of that cryptic diphthong is explained. Like Blake and Rossetti, Russell was a painter as well as a poet, and it was one of his paintings that led to his choice of a pseudonym. "As he lay awake," we read, "considering what legend he should write under the picture, something whispered to him 'Call it the Birth of AEon.' A fortnight later, in the National Library at Dublin, his eye rested on a book lying open on the counter and caught the word 'Aeon.' . . . A composer's difficulty in making out the word 'Aeon,' with which Russell had signed an article, and which had been printed 'A E—?', suggested the pen-name now familiar."

THE PASSING OF "MO-KOUMDJE,"  
THE CHIEF; KNOWN TO LONDONERS  
AS MOK:  
DRAWINGS OF THE ZOO'S  
"UNIQUE" GORILLA.

DRAWINGS BY NINA SCOTT-LANGLEY.

SCOTT-LANGLEY



MOK, THE MALE OF THE ONLY PAIR OF GORILLAS EVER BROUGHT UP TOGETHER IN A ZOO, WHOSE DEATH ENDED A UNIQUE PARTNERSHIP: CHARACTERISTIC POSES OF A 25-STONE TEN-YEAR-OLD.

MOK, one of the public's favourite animals in the London Zoo, died on January 14, after having been ill since the beginning of November. He and his companion, Moina, were the only pair of gorillas of opposite sex who had been brought up together in any zoo in the world, and, consequently, the progress of this remarkable experiment was being watched with great interest. The post-mortem revealed that Mok died from chronic kidney disease—sometimes called Bright's disease. His illness evoked an astonishing amount of public sympathy, and letters of well-meant advice arrived at the Zoo in large numbers. A popular remedy suggested was rubbing the gorilla's chest with various ointments—forgetting that he weighed 25 stone, and could not be handled even by his keepers! Some of the recipes suggested quite frankly involved mediæval-sounding concoctions, such as hedgehog's spleen taken at full moon. The history of Mok (of whom we gave a full-page drawing in our issue of December 25) is that he was bought for the Zoo in 1932 in Africa. For two years before they left he and Moina had been living with a French Resident Officer in the Congo. His name was an abbreviation of Mo-Koumdje, meaning "chief"; and Moina stood for Moina-Mossa, meaning "little lady." Moina survives.

## 100 M.P.H.—THE WORST GALE OF THE WINTER.

The worst gale of the winter, varying in velocity from sixty to a hundred miles an hour, swept over Great Britain, from the English Channel to the North of Scotland, during the week-end and did much damage inland, on the coast and at sea. Aberystwyth faced its full force and the great waves destroyed a section of the promenade, later wrecking defences set up against them. The harm done to Corporation property alone may, it is said, call for an additional 4d. on the rates. Other unusual happenings included the delaying, on the Saturday morning, of the 5 a.m. Crewe to London express, which struck a signal post the wind had blown across the main L.M.S. line near Hatch End, and the stopping of a train from Maryport to Workington and Barrow owing to the fact that the tide, driven up Solway Firth, had broken a protecting wall and cut the railway embankment. On the Monday, figures given by the Air Ministry showed that the gale reached 100 miles an hour at Pembroke, 86 m.p.h. at Holyhead, 69 m.p.h. at Catterick, Yorkshire, and 66 m.p.h. at Croydon.



"LONDON-BY-THE-SEA" NOT AT ITS BEST: LOW TIDE ON THE BRIGHTON FRONT DURING THE GALE THAT SWEPT OVER THE COUNTRY AND DID MUCH DAMAGE INLAND, ON THE COAST AND AT SEA DURING THE WEEK-END. (Topical.)



THE WEEK-END GALE, DURING WHICH THE WIND VELOCITY WAS FROM 60 TO 100 MILES AN HOUR: HIGH SEAS POUNDING THE NORTH PROMENADE AT BLACKPOOL. (Topical.)



AT ABERYSTWYTH, WHICH FACED THE FULL FORCE OF THE GALE AND, IN CONSEQUENCE, MAY HAVE TO PAY AN EXTRA 4D. IN RATES: DAMAGE DONE AT THE END OF THE PROMENADE. (Fox.)

## THE VENICE OF YESTERYEAR UNDER SNOWS OF TO-DAY.



GONDOLAS—BELOVED OF THE TOURIST—WHITENED BY A SNOWFALL: A MOST UNUSUAL SCENE PHOTOGRAPHED WHEN VENICE WAS UNDER SNOW AND "UNRECOGNISABLE."



ONE OF THE COUNTLESS LITTLE BRIDGES OF VENICE DURING THE RECENT COLD SPELL, WHEN THE TEMPERATURE WAS BELOW ZERO FOR OVER TWO DAYS.



THE MAIN GONDOLA STATION OUTSIDE THE DOGES' PALACE OUTLINED IN WHITE: A PHOTOGRAPH SHOWING THE CHURCH OF SANTA MARIA DELLA SALUTE. (Photographs by Giacometti.)

One is so accustomed to seeing photographs of Venice, and the Lido more especially, under sunny conditions, that these snapshots come as a distinct surprise, although, of course, they can be paralleled by a few camera-pictures taken in the past; for example, in 1932 and 1933. Venice, in other words, is not always gaily clad: during brief periods her mantle may be white, cloaking old beauties and revealing new. In this connection, it is interesting to remember that Ruskin, recalling his first Venetian winter (1849-50), wrote, in 1859: "If I could give you for a few minutes . . . the kind of feeling I had when I had just done my work, when Venice presented itself to me merely as so many 'mouldings,' and I had few associations with any building but those of more or less pain and puzzle and provocation; . . . frost-bitten fingers and chilled throat as I examined or drew the window-sills in the wintry air; . . . During the recent—and unusual—cold spell, there were several falls of snow and there were times when the temperature remained below zero for over two days. Fortunately, it is seldom so.

## DEMOCRATIC AND IMPERIAL CONCLAVES: OCCASIONS OF WORLD IMPORT.



"WORLD PEACE THROUGH INTERNATIONAL AGREEMENTS IS MOST SAFE IN THE HANDS OF DEMOCRATIC REPRESENTATIVE GOVERNMENTS": PRESIDENT ROOSEVELT (STANDING AT THE TRIBUNE IN CENTRE BACKGROUND) DELIVERING HIS RECENT ADDRESS TO CONGRESS IN THE UNITED STATES HOUSE OF REPRESENTATIVES AT WASHINGTON.

In his recent address to Congress on the occasion here illustrated President Roosevelt said: "This nation has been kept at peace despite provocations which in other days because of their seriousness could well have engendered war. . . . In a world of high tension and disorder, where stable civilisation is actually threatened, it becomes the responsibility of each nation which strives for peace to be strong enough to assure the observance of those fundamentals of a peaceful solution

of conflicts which are the only ultimate basis for orderly existence. Resolute in our determination to respect the rights of others and to command respect for the rights of ourselves, we must keep ourselves adequately strong in self-defence. . . . World peace through international agreements is most safe in the hands of democratic representative Governments . . . peace is most jeopardised in and by those nations where democracy has been discarded or has never developed." (Keystone.)



"THE JAPANESE GOVERNMENT . . . LOOK FORWARD TO THE ESTABLISHMENT AND GROWTH OF A NEW CHINESE RÉGIME . . . WITH WHICH . . . THEY WILL WARMLY CO-OPERATE": THE EMPEROR OF JAPAN IN COUNCIL WITH THE CHIEFS OF HIS NAVY (ON THE LEFT) AND ARMY (ON THE RIGHT).

The Japanese Imperial Conference—the first held for 34 years, and only the third in the last 70 years—met on January 11. On the left in the photograph are Admiral Prince Fushimi, Chief of the Naval General Staff (next to the Emperor), the Minister of the Navy and two Adjutants; on the right are General Prince Kanin, Chief of the Army General Staff, the Minister of War and two Adjutants. No decisions were announced, but on the 16th an official statement declared:

"The Japanese Government . . . look forward to the establishment and growth of a new Chinese régime, harmonious co-ordination with which can really be counted upon. With such a régime they will warmly co-operate for the adjustment of Sino-Japanese relations and the building-up of a rejuvenated China. This involves no change in the policy of respecting the territorial integrity and sovereignty of China, as well as the rights and interests of other Powers." (Associated Press.)

## A WINDOW ON THE WORLD: PICTORIAL NEWS FROM ENGLAND AND THE EAST.



THE FUNERAL OF MR. J. L. STARKEY, THE BRITISH ARCHAEOLOGIST MURDERED IN PALESTINE: COFFIN- AND WREATH-BEARERS IN THE PROTESTANT CEMETERY, MOUNT ZION.

As described in our last issue, Mr. J. L. Starkey, the well-known archaeologist who was the Director of the Wellcome-Marston Expedition, was murdered by Arabs on January 10. The funeral took place in the Protestant Cemetery at Mount Zion, in the presence of the High Commissioner and representatives of all communities. Hopes have been expressed that the Wellcome-Marston Expedition will be able to continue its work on the site of Lachish.



THE INAUGURATION OF THE BRITISH SPORTING EXHIBITION AT SOUTH KENSINGTON:

THE EARL OF ATHLONE DELIVERING THE OPENING SPEECH.

The British Sporting Exhibition was inaugurated on January 14 by the Earl of Athlone. He was accompanied by Princess Alice, and, together, they spent over an hour examining the exhibits. In his opening speech, the Earl alluded to some of his own experiences while big-game hunting in Africa. He described how, in his wanderings, he had been "charged by a cow elephant for no reason whatsoever, and by a rhino who had some reason for doing so." (Topical.)



THE QUEEN OF EGYPT'S BRIDAL VEIL: EXQUISITE NEEDLEPOINT LACE WHICH WAS ORIGINALLY PRESENTED TO A DAUGHTER OF THE KHEDIVE ISMAIL BY THE EMPRESS EUGÉNIE.

The wedding of King Faruk of Egypt and Mlle. Zulfiqar was arranged for January 20. It is not customary for the bride herself to be present at the ceremony; none the less, Mlle. Zulfiqar has had two wedding-gowns made, one in Paris and another in Alexandria. We illustrate here her beautiful wedding veil, which is of exquisite needlepoint workmanship, and took several years to make. It came from Brussels.

(Continued on right, above.)

RIGHT: THE MEDAL COMMEMORATING THE EGYPTIAN ROYAL WEDDING; INSCRIBED "MARRIAGE 1938 - 1356—KING FARUK I.—QUEEN FARIDA."

*Continued.* and was one of three brought to Egypt by the Empress Eugénie, when the Suez Canal was opened in 1869, as presents for the three daughters of the Khedive Ismail. Two of the veils found their way back to Europe, but the third remained in Egypt, although it was sold on the death of the Princess Fatima, an aunt of King Faruk, and lost sight of. Recently, however, the Royal Family were able to acquire it again. It was so much admired by Mlle. Zulfiqar that it was decided to give it to her for her wedding.



THE EGYPTIAN ARMY TAKES THE OATH OF ALLEGIANCE: A DETACHMENT MARCHING ON TO THE ABDIN SQUARE, CAIRO, UNDER AN ARCH ERECTED FOR THE ROYAL MARRIAGE. (Fox.)

There was a picturesque ceremony on January 14, when the officers of the Egyptian Army took the oath of allegiance to King Faruk. All the troops in the Cairo district, cavalry, infantry and artillery, marched into the Abdin Square, where they formed up. About forty-five senior officers, from colonels upwards, entered the Palace and went to the throne-room, where King Faruk, in a field-marshal's uniform, was waiting. The officers advanced in parties of eight towards the



THE ARMY SWEARS ALLEGIANCE TO KING FARUK: OFFICERS TAKING THE OATH WITH THEIR HANDS ON A KORAN; IN ABDIN SQUARE. (Keystone.)

Throne, before which was an enormous Koran. The oath was read by the senior officer of the group, and repeated by the others in chorus, each man placing his hand on the Koran. The officers saluted the King and rejoined the troops outside, where they administered the oath to their juniors. Christian officers took the oath with their Moslem comrades, but did not touch the Koran. Afterwards the troops acclaimed the King.

## "OBSOLETE" IN 1934—NOW THE MOST MODERN BATTLESHIP: THE "WARSPITE."

PHOTOGRAPH BY CHARLES E. BROWN. (COPYRIGHT RESERVED.)

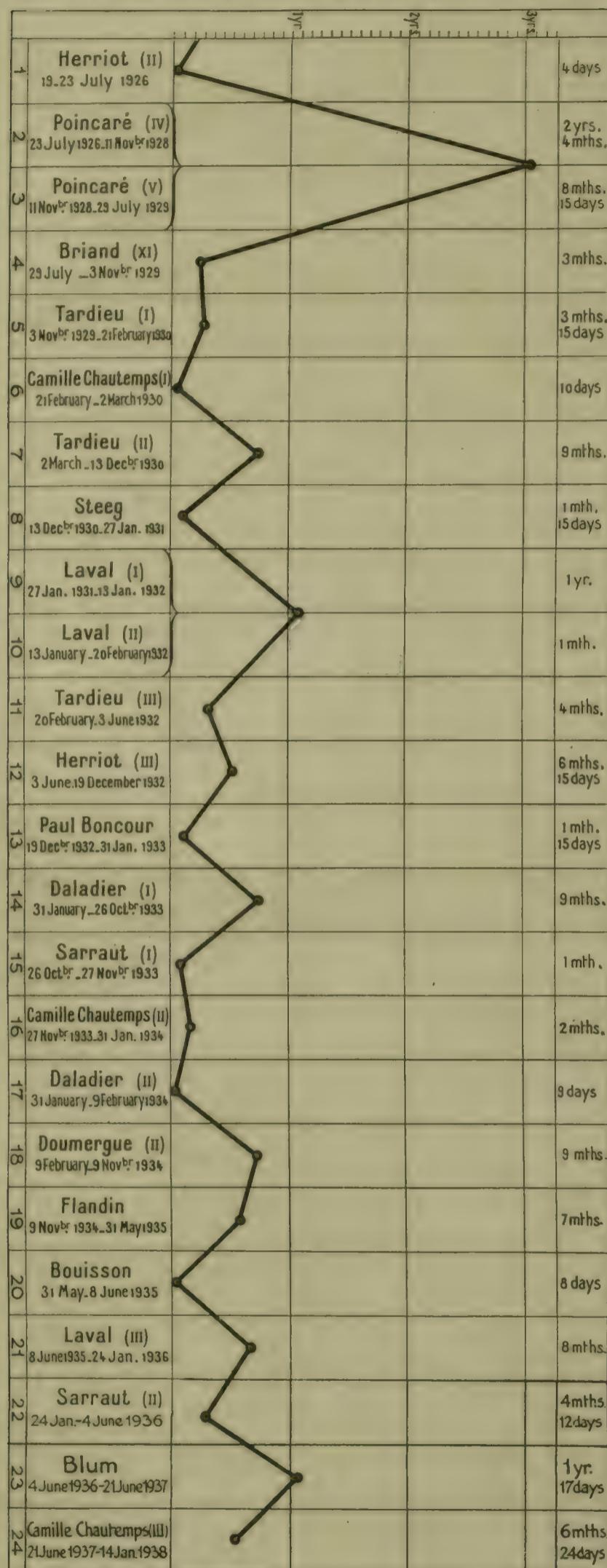


BUILT FOR £2,524,148; RECONSTRUCTED FOR £2,362,000: H.M.S. "WARSPITE," NOW FLAGSHIP OF THE MEDITERRANEAN FLEET—  
THE CAPTAIN'S BRIDGE, LOOKING FORWARD; SHOWING HIS GLASS-COVERED CHART-TABLE AND STANDARD COMPASS.

The battleship "Warspite," which recently left Portsmouth for the Mediterranean to replace the "Barham" as flagship of the Commander-in-Chief, Admiral Sir Dudley Pound, has been reconstructed since 1934 at a cost of £2,362,000, a sum not far short of the original cost (£2,524,148) when she was built in 1915. She belongs to the "Queen Elizabeth" class, and is the first of that class to have undergone such extensive modernisation and reconstruction, amounting practically to the inception of a new class of battleships. The "Queen Elizabeth" herself is at present undergoing similar changes at Portsmouth. To quote the naval correspondent of "The Daily Telegraph and Morning Post"—"When H.M.S. 'Warspite' entered Portsmouth

Dockyard in 1934 she was, to all intents and purposes, an obsolete battleship. She has emerged as the most modern battleship in the world. Her reconstruction involved the reduction of the ship to a hollow hulk. Then she was completely re-engined, giving her a greater speed. The armour protection, particularly against air bombs and plunging shell fire, has been considerably increased. . . . The main armament of eight 15-inch guns has remained unchanged, but the secondary armament has been reduced. This has allowed an exceedingly formidable anti-aircraft armament to be mounted. H.M.S. 'Warspite' also carries four aircraft. . . . The appearance of the ship has been completely altered."

# "QUICK CHANGE" GOVERNMENT IN FRANCE: A 12-YEAR CHART; NEW PHASES.



SHOWING 24 CHANGES OF GOVERNMENT IN THE LAST 12 YEARS: A CHART WITH THE NAMES OF SUCCESSIVE FRENCH PREMIERS SINCE JULY 19, 1926, AND DURATION OF THEIR RESPECTIVE ADMINISTRATIONS.

Recent political events in France lend fresh point to a chart (partially repeated above, with additions) originally published in our Paris contemporary "L'Illustration" and reproduced in our issue of April 23, 1936, to illustrate the instability of French Governments. It showed 99 changes in 65 years. Figures in brackets after Premiers' names indicate the number of times they have held office. Those without such figures have held office only once. The three blank columns to the right represent three years, and the graphs indicate the relative duration of the Ministries, of which the actual dates appear under the names and the actual duration in the extreme right column. In an article on the original chart, M. Robert de Beauplan said: "Governmental instability is one of the defects most often and justly charged against our régime. . . . The normal term of office of an Administration is four years. Only one Premier, Raymond Poincaré, retained power for three complete years. . . . Never has there been such a hecatomb of ephemeral Cabinets as since the end of the Poincaré Administration in 1929." To the section of chart here repeated we have added the recent Ministries of M. Blum and M. Chautemps. The latter previously held office for short periods in 1930 and 1933-4.

On January 14 the Front Populaire Government headed by M. Camille Chautemps resigned, and M. Bonnet, who had been recalled from the French Embassy in Washington to become Finance Minister, was invited by the President of the Republic, M. Lebrun, to form a new Ministry. M. Bonnet, who belongs to the Radical Party, was unable to do so, owing to the opposition of the Socialists. The task was next entrusted to M. Léon Blum, the Socialist leader and ex-Premier, who sought to construct a Government on a broad basis, extending a little further both to Left and Right, and including M. Paul Reynaud, of the Right Centre, besides two Communists. This scheme also failed, as did a second attempt by M. Blum on a narrower Front Populaire basis. After a repeated appeal to M. Herriot, who again declined, the President turned once more to M. Chautemps, who eventually agreed to make a fresh effort to form a Cabinet. On January 12 M. Herriot was re-elected President of the Chamber of Deputies, and on the 14th he aroused great enthusiasm by a speech appealing for national unity.



M. CHAUTEMPS, WHO RESIGNED ON JANUARY 14 AND LATER UNDERTOOK TO FORM A NEW MINISTRY (WHEN M. BONNET AND M. BLUM HAD FAILED), LEAVING THE ELYSÉE AFTER AN INTERVIEW WITH PRESIDENT LEBRUN. (Wide World.)



M. BONNET (EX-FINANCE MINISTER), WHO TRIED UNSUCCESSFULLY TO FORM A GOVERNMENT ON THE RESIGNATION OF M. CHAUTEMPS. (Sport and General.)



M. HERIOT, RE-ELECTED PRESIDENT OF THE CHAMBER, WHO APPEALED FOR NATIONAL UNITY, BUT DECLINED THE PREMIERSHIP. (Associated Press.)



M. LÉON BLUM, EX-PREMIER AND LEADER OF THE SOCIALIST PARTY (IN RIGHT BACKGROUND, READING FROM WHITE PAPER), BESIEGED BY PRESSMEN ON LEAVING THE ELYSÉE, AND EXPLAINING HIS FAILURE TO FORM A CABINET. (Planet News.)

## THE ANGLO-IRISH RAPPROCHEMENT: EIRE MINISTERS WELCOMED IN LONDON.



"MOVE ALONG, PLEASE!" LONDON POLICE SHEPHERDING IRISH ENTHUSIASTS, WITH THE TRICOLOUR FLAG OF EIRE, OFF THE ROOF OF MR. DE VALERA'S TRAIN ON ITS ARRIVAL AT EUSTON: AN UNUSUAL INCIDENT DURING THE DEMONSTRATIONS. (Topical.)



MR. DE VALERA'S TRAIN AT EUSTON BESIEGED BY A TUMULTUOUS THRONG OF ADMIRERS, FROM WHOM HE AND HIS COLLEAGUES ESCAPED BY SUBTERFUGE: A VIEW SHOWING POLICE (RIGHT) CLIMBING-UP TO CLEAR THE ROOF. (Wide World.)



MR. DE VALERA AND MR. J. W. DULANTY, HIGH COMMISSIONER FOR EIRE IN LONDON (SECOND FROM RIGHT), BETWEEN TWO OPERATORS WITH PORTABLE MICROPHONES: AN INCIDENT AT THE DOOR OF NO. 11, DOWNING STREET. (L.N.A.)

Mr. de Valera and his colleagues arrived in London on Saturday evening (January 15) after a very rough crossing—in a gale—from Dublin to Holyhead. At Euston, where they were met by Mr. Malcolm MacDonald, Mr. J. W. Dulanty, and other representatives, they received a tumultuous welcome from a crowd of some 2000 Irish people, who pressed past the barriers and besieged the train, into which the Ministers were compelled to retire again. Meanwhile the crowd cheered and sang, and a number of young men swarmed on to the train roof, one carrying the Eire tricolour. Some constables mounted after them, and quietly shepherded them down again on



THE SECRETARY FOR DOMINION AFFAIRS, ONE OF THE BRITISH MINISTERS WHO TOOK PART IN THE ANGLO-IRISH DISCUSSIONS: MR. MALCOLM MACDONALD (THE RIGHT-HAND FIGURE) ARRIVING AT NO. 11, DOWNING STREET. (L.N.A.)



CHIEFS OF THE EIRE DELEGATION: (L. TO R.) MR. SEAN MCENTEE, MINISTER FOR FINANCE; MR. DE VALERA, PREMIER; DR. J. RYAN, MINISTER FOR AGRICULTURE; AND MR. SEAN LEMASS, MINISTER FOR INDUSTRY AND COMMERCE. (Keystone.)

to the platform. Eventually Mr. de Valera and his companions escaped by a subterfuge. While ostensibly efforts were made to clear the platform, the carriage blinds were pulled down and the party, thus screened, passed to the end of the train and, reaching their cars, left unobserved. The conference opened at No. 10, Downing Street, on the 17th, after an informal luncheon given by Mr. Chamberlain at No. 11. An official statement said: "A general survey of the outstanding questions was begun." These preliminary talks were frank and friendly. It was arranged to conclude on the 18th and resume later after expert consultations.

## THE HOLY OFFICE.

"THE SPANISH INQUISITION": By CECIL ROTH.\*

An Appreciation by SIR JOHN SQUIRE.

WHEN I was a boy I used to stay with a great-aunt who had a copy of Foxe's "Book of Martyrs." I used to lie on my elbows on the carpet fascinated and revolted by St. Laurence on his grill and absorbing lop-sided information about the persecutions of the Reformation. The book gave me nightmares; I found it difficult then, as I find it now, to believe that "civilised" men could be guilty of such horrors. Later, like many another, I hoped that the age of such persecutions of opinion was over, and that the memories of them could be buried. Not a bit of it. It is obvious that it is the revival of intolerance and murder for dogma, and no mere morbid interest in old cruelties, which has led Mr. Roth to write his short history of the Spanish Inquisition. It is painful and salutary reading.

The stifling of thought had its ultimate result. "The effect of all this," says Mr. Roth, "was not to be discerned in a few months, or years, or even generations. It is with justice that historians point to the fact that Spain's great age came after the establishment of the Inquisition, when the *auto-da-fé* was an established institution and Palaces of the Holy Office adorned most of the principal towns. It was then that Saint Teresa dreamed, that Spanish galleons sailed in every sea, and the Spanish flag was triumphant in every continent. All this is true. But the Dead Hand of the Holy Office was pressing slowly on the vital arteries of Spanish intellectual life, and the cumulative effect was felt at last. The fall of Spain was even more catastrophic than its rise was sudden. After the middle of the seventeenth century the desiccation began, and it proceeded relentlessly. Before long, the country's downfall was complete; and any contributions it was henceforth to make to the common heritage of Europe were insignificant or incoherent. It took the Holy Office two hundred years, perhaps, to complete its work. But, by the middle of the eighteenth century, it was possible to see the result: a country drained of its inspiration, of its genius, of its wealth—of everything, in fact, but its orthodoxy and its pride."

That is, perhaps, overdoing it. The Inquisition was not the only cause of Spain's decay. Economics, politics, and war played their part: the loss of the

outside Spain, and in certain parts of the world has achieved in the course of the present generation a triumph ostensibly more instantaneous and more remarkable than Torquemada could ever have hoped."



"THE PRISON OF THE INQUISITION": A PAINTING BY FRANCISCO GOYA (1746-1828), WHO CAME UNDER THE INQUISITION'S CENSORSHIP. "In 1814, Goya himself was called upon to put up a defence of his 'Maja Desnuda'... Goya (whose master, José Luzan y Martínez, had served as Artistic Censor to the Holy Office) had to leave Saragossa in his youth, when the Inquisition was compelled to stop the unseemly brawlings between partisans of the two rival Cathedrals. It is believed, too, that in his maturity he suffered from some sort of more direct interference."

(By Permission of the Trustees of the Bowes Museum, Barnard Castle.)



THE GREAT AUTO-DA-FÉ AT PALERMO ON APRIL 6, 1724: A CONTEMPORARY ENGRAVING. "In Sicily, during the brief rule of the House of Austria, a couple of notable *autos* took place, in 1724 and 1732, the expenses being defrayed in the first instance by the King-Emperor himself. But when in 1734 the Infant Carlos of Spain conquered the island, he determined to abolish some of the worst abuses in its administration. The Holy Office was detached from its dependence on the *Suprema* at Madrid, and its authority was curtailed."

American monopoly, the drain of the Netherlands, and many other things. But there is an element of truth in it. It is one thing to stop men telling mischievous lies; it is another to forbid them to discuss things at all.

"The Spanish Inquisition," Mr. Roth concludes, "has been extinct, now, for a little more than one hundred years. Its spirit has recently been revived

have been murdered in Spain, thousands of priests simply because they were priests; in Russia, as I write, a number of Bishops have been arrested—and I suppose they may be "liquidated," one of the modern euphemisms for "murdered"—for encouraging people to read the Bible, and every day brings its news of "executions" of people who are suspected of not conforming to the dominant faith. In Germany, Ahasuerus, the Wandering Jew, is once more upon his footsore way. When, if civilisation survives, the historian of the future looks back on our age, he will

look back on it as one of the bloodiest on record, and one in which cruel persecution most prevailed. Why, then, is it that even to-day, when people are killed for their opinions not as single spies but in battalions, that the records of the Inquisition still shock us, and Mr. Roth's pictures of burnings give us a revulsion of horror such as we should not get from pictures of wholesale guillotinings in old France, beheadings in Germany, or shootings in Russia?

As soon as one asks oneself the question, the answer dawns upon one. There are the public solemnities, there are the crowds, unperturbed by doubt, coming to witness the open-air burnings of men and women as they would come to a bull-fight; there are the torture-chambers, with the torturers quite certain that they were only doing their painful duty; there are the devout priests, ministering to the condemned, with their chants, their confessions and their crucifixes. Well, things as vile have been done, and are being done, by other institutions than the Church in Spain; things as vile have been done recently to innocent parish priests in Spain itself. But the peculiar quality of the atrocities of the Spanish Inquisition is that they were done in the name of a merciful Christ.

Mr. Roth, who is a good historian and an imaginative man, does his best to recover the mentality which enabled pious and sensitive souls to reconcile themselves to these bestial martyrdoms. "It is impossible," he observes, "to understand the Inquisition and the spirit which infused it—or, indeed, the Middle Ages as a whole—without grasping one salient feature which differentiated that day from ours. Then men really did believe (not merely professed to believe) that they were endowed by God with immortal souls. They really did believe in a heaven and a hell, in which they were destined to make reckoning for what they had done during their transient terrestrial existence. They believed, too, that Theophany and Incarnation had put them in possession of the key to the eternal verities and indicated the path to heaven—the only path to heaven, all others leading to hell; and they were not willing to see this precious secret endangered or contended. To-day, men have become indifferent or sceptical regarding all this. They may have good reason; but they have no right to confuse their attitude with tolerance."

Yes; but how could all those fanatics go on all those years without reflecting on the fact that Christ suffered on the Cross for unorthodoxy; without thinking over His sayings, trying to imagine Him burning sincere people, or remembering His anguished words: "Father, forgive them, for they know not what they do"? Dogmatism had got the better of them; faith is good, but it shouldn't carry us as far as all that.



THE INQUISITIONAL PALACE AT CARTAGENA AS IT APPEARS

TO-DAY.

"Some of the Inquisitional Palace-Palaces still stand, for the delectation of the tourist. That of Evora is now an hotel, that of Barcelona an antiquary's shop, that of Coimbra a stable, that of Toledo, until recently, the *Posada de la Hermandad*. The site of the notorious edifice at Lisbon is now occupied by the Opera House."

Illustrations on this Page Reproduced from "The Spanish Inquisition," By Cecil Roth. By Courtesy of the Publishers, Messrs. Robert Hale.

A Problem of Chinese Archæology Elucidated: New Light on the *Kuei*.

REPRODUCED BY COURTESY OF THE OWNER, SIR HERBERT INGRAM, BART.



A BEAUTIFUL BRONZE RITUAL *KUEI* OF ABOUT 1100 B.C.: A TYPE FORMERLY CONFUSED WITH THE *TUI* VESSEL,  
BUT NOW SUCCESSFULLY DISTINGUISHED BY PROFESSOR W. PERCEVAL YETTS.

A STUDY of the bronze belonging to Sir Herbert Ingram, which appears in colour on this page, involves looking back some eight hundred years, if we are to trace the archaeological history of its kind. In the eleventh century A.D., under the Northern Sung dynasty, connoisseurship of ancient bronzes became fashionable in China. Collectors multiplied, and many tombs, dating from the feudal ages which had ended in B.C. 221, were no longer left undisturbed. Emperors followed the vogue, as may be judged by the fact that the imperial collection numbered more than eight hundred pieces when described about 1125 in an illustrated catalogue, still extant. This and other similar works, then compiled, called forth the research which laid foundations for our present knowledge of the subject. Scholars were occupied deciphering the archaic script with which excavated bronzes were inscribed, and searching classical literature for information concerning long-forgotten rites. Their activities were further stimulated when, about 1114, an edict ordered that the sacrifices to the imperial ancestors and to Heaven and Earth be reformed according to ancient procedure. Then suitable vessels were provided by casting replicas of bronzes recovered from the ground, but they could not be employed correctly unless the original purposes of their prototypes had been recognised. In some instances the task was the easy one of identifying the bronzes with names in the ritual classics, because the votive inscriptions, which certain of them bore, mentioned their respective class names. There remained a number, however, which were not so inscribed, and they taxed the ingenuity of the Sung scholars. Though most of their identifications have stood the test of time, some have had to be revised, as is the case with the class we are discussing. The example here illustrated happens not to be inscribed, but other members of the class bear a name which is written with the character marked (a) in the accompanying figure. It was wrongly deciphered by the Sung scholars, who took it to be *tui*, written as (e) in current script. Accordingly *tui* is the name by which this class has generally been called until recently, in spite of the fact that so long ago as 1796 a critic pointed out the error. The correct equivalent to (a) in modern script is the character here marked (b), and this is equated with the name, written as (c), which is pronounced *kuei*. An interesting point to note is that the famous oracular sentences have contributed to the solution of this problem, after the bones on which they were incised had lain buried more than 3000 years until discovered in 1898. In some of these sentences there occurs a character which clearly portrays a vessel and a hand holding a ladle. An example is here marked (d). If the reasonable surmise that this was the archaic prototype of (a) be accepted, the latter should not be equated with *tui* (e), because *tui* has on its right a different element. Besides, certain bronze vessels of a distinctly separate class have *tui* inscribed on them as their name. Some apology is due for an argument which may be wearisome to the general reader, yet it has been shortened to the barest outline, even to the extent of omitting several almost crucial points. It is, moreover, essential to any serious attempt to treat this class of vessel, because such uncertainty about the name persists that writers still give it in one or other of four different ways [represented by (b), (c), (e), and (f) in the accompanying figure]. Once *kuei* is established as the ancient and distinctive name for the class, certain passages in the ritual classics cease to be perplexing. We gather that the *kuei* were used as containers of cooked grain and other vegetable food, and so they were companion vessels to the *ting*, or legged cauldrons, which served for the cooking. Like the *ting*, they must have been made in quantities; for examples of these two classes are numerous among the ritual vessels which have come to light. Both classes are most diverse in form and decorative detail. The Ingram *kuei* belongs to a common type. In order to give an adequate account of

a 𦨇  
b 𠂇  
c 𩫇  
d 𦨇  
e 𠂇  
f 𩫇

it, I am bound to extend the already complicated nomenclature by mentioning that the type has often been called *i* in catalogues during the Sung period and later. This term, currently written with the character marked (f) in the accompanying figure, is a general one applicable to any sacrificial vessel. Hence, if the aim be to use a distinctive classification, it is a misnomer. When the *kuei* here illustrated was stated to be a common type, I was alluding to its general shape. The decorative detail is rare; indeed, I have failed to find a parallel among published bronzes. The one most like it belonged to that part of the Manchu imperial collection which formerly was kept at Jehol. Besides the general shape, they have in common only the pairs of dragons in the upper figured zone and the vertical ribbing on the belly. Features in the decoration of the Ingram bronze which call for notice are as follows. There are present two kinds of dragons, which, following the usual habit of design, are portrayed in profile, so that the kind in the upper zone, showing but two legs, is actually a quadruped, and the kind below, showing one leg, is a biped. Observe, also, that the upper has flask-shaped horns and is marked with stylized scales which are lacking from the lower. The merging of the heads of each pair of dragons in the upper zone will be discussed presently. Behind the tail of each of these four dragons is a bird, the so-called *phœnix*, hardly visible in the illustration. A ground-work of spirals, the so-called thunder pattern, fills the spaces in both zones. Each handle ends above in a partly-modelled cervine head and below in a vestigial bird form, recognisable as such only by comparison with certain examples of the *kuei* which have the design fully expressed. The most striking feature undoubtedly is the pair of confronted dragons in the upper zone on the front and back of this bronze, if one may speak of a round vessel, symmetrically fashioned, as having front and back. It catches the eye because the single head serving for each pair stands out, and the bodies, too, are in higher relief than the rest of the decorated zone. Although at first sight it looks unusual, this merging of the heads but manifests a device which is almost ubiquitous on Chinese bronzes of the earliest phase, and goes by the name of *t'ao-t'ieh*, or ogre mask. Generally the paired dragons, shown in profile with their common head turned to the front, are not so obvious, being more stylized and often having the rest of their bodies dwindling into insignificance; and generally they are of the two-legged kind which Chinese cataloguers call the *k'uei* dragon—a variable beast: one of its many forms appears here in the lower zone. Some explain the device of the merged heads by supposing that a single dragon is represented, which has been split lengthways from the tip of the tail almost to the snout, the halves being spread out, one on each side. Yet that seems hardly necessary; for surely the merging of heads may be but a decorative expedient. Moreover, elsewhere in the world examples are known of one head being shared by three and sometimes four animals arranged in a symmetric group. Nor should this device be taken to prove either Chinese contact with other civilisations or diffusion from a single source. It occurs widely separated as to time and place; for instance, in Mycenæ, Etruria, Mesopotamia, North-West America and embellishments to Gothic architecture. So simple is it that one can believe it to have been conceived spontaneously by many craftsmen. As to date, the aforementioned *kuei*, which resembles the Ingram piece most closely, is assigned by Professor Jung Kêng to the Shang-Yin period (*Wu-ying tien i ch'i t'u lu*, 71). One of the criteria which led to that conclusion doubtless was the inscription. Here, though evidence afforded by an inscription is lacking, the style of the design indicates the same period or the early part of the Chou—that is, about the eleventh century B.C.—W. Perceval Yetts, O.B.E., D.Lit., Professor of Chinese Art and Archæology in the University of London.



GINGER FOR PLUCK.

FROM THE DRAWING BY CECIL ALDIN.



**Enjoy Wills' Gold Flake**  
*The Cigarette with Personality*

## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**BRIG. H. R. POWNALL.**  
Appointed Director of Military Operations and Intelligence, the War Office, with temporary rank of Major-General, in succession to Major-Gen. R. H. Haining (appointed G.O.C. Palestine and Transjordan).  
Hay Wrightson.



**BRIG. B. C. T. PAGET.**  
Appointed Commandant, the Staff College, Camberley, with temporary rank of Major-General, in succession to Lieut.-Gen. Sir Ronald F. Adam (appointed Deputy Chief of Imperial General Staff).  
Vandyk.



**MAJOR-GEN. H. R. L. G. ALEXANDER.**  
Appointed Commander, the 1st Division, in succession to Lieut.-Gen. G. C. Armitage. At present, Colonel, 3rd/2nd Punjab Regiment. He becomes a divisional commander at the relatively early age of forty-six. (E. and F.)



**BRIGADIER DUDLEY G. JOHNSON, V.C.**  
Appointed Commander of the 4th Division, in succession to Lieut.-Gen. C. G. Liddell (appointed Adjutant General to the Forces). Was the last V.C. in the war, winning the Cross a week before the Armistice. (Swaine.)



**COL. T. R. EASTWOOD.**  
Appointed Commandant, R.M.C., Sandhurst, with temporary rank of Major-General, in place of Lieut.-Gen. W. D. S. Brownrigg (appointed Adjutant General to the Forces). Won the V.C. at Neuve Chapelle, in 1914. He is forty-seven.  
Lafayette.



**BRIG. P. NEAME, V.C.**  
Appointed Commandant, Royal Military Academy, Woolwich, with temporary rank of Major-General, in succession to Major-Gen. A. A. Goschen. Won the V.C. at Neuve Chapelle, in 1914. He is forty-nine.  
Vandyk.



**THE MINISTER OF TRANSPORT INSPECTS GERMANY'S MOTOR ROADS: MR. BURGIN (LEFT) WITH GERMAN OFFICIALS.**  
Mr. Leslie Burgin, the Minister of Transport, has just returned from a tour of inspection of the motor roads of Germany. He spoke appreciatively of the German *autobahnen*, and of the hospitality extended to him and Mrs. Burgin by Dr. Todt, the German Inspector-General of Highways, who accompanied them during their tour.



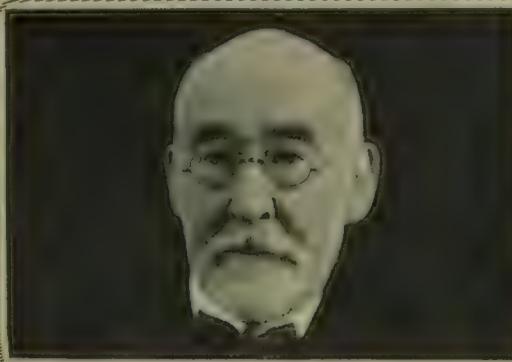
**MR. M. D. PETERSON.**  
Appointed to be Ambassador Extraordinary and Plenipotentiary in Baghdad, in succession to Sir Archibald Clark Kerr. Has been Minister to Bulgaria since 1936. Entered the Foreign Office in 1913; and served in Washington, Prague, Tokyo, Cairo, and Madrid. (Russell.)



**SIR MARK AITCHISON YOUNG.**  
Appointed to be Governor and Commander-in-Chief of Tanganyika Territory, in succession to Sir Harold Alfred MacMichael. Was Colonial Secretary of Sierra Leone in 1928 and Chief Secretary of Palestine in 1930. Was appointed Governor of Barbados in 1933. (Russell.)



**MR. G. W. RENDEL.**  
Appointed to be his Majesty's Envoy Extraordinary and Minister Plenipotentiary at Sofia. Is a Counsellor in the Foreign Office. Entered Diplomatic Service in 1913 and served in Berlin, Athens, Lisbon, and Madrid. Transferred to the Foreign Office in 1919. (Universal.)



**DR. A. B. RENDEL.**  
Keeper of the Department of Botany at the British Museum of Natural History from 1906 until 1930. Died January 11; aged seventy-two. Was President of the Linnean Society, 1923-27, and became editor of the "Journal of Botany" in 1924. (Sport and General.)



**MR. P. R. MONTFORD.**  
Well-known Australian sculptor. Died at Melbourne recently; aged sixty-nine. Was a frequent exhibitor at the Royal Academy and executed the sculpture of Battersea Town Hall, the Battersea Polytechnic, the Northampton Institute, London, and on the Kelvin Bridge. (E. and F.)



**GENERAL SKWARCYNISKI.**  
Succeeds Colonel Koc as leader of the Polish National Unity Camp, the organisation started last year under instructions from Marshal Smigly-Rydz. Was a Socialist before the war, working under Pilsudski against Germany and Russia. (Central Press.)



**GENERAL GÖRING CELEBRATES HIS FORTY-FIFTH BIRTHDAY: THE HEAD OF THE GERMAN AIR FORCE AS HE IS TO-DAY (LEFT) AND AS LEADER OF RICHTHOFEN'S "CIRCUS" IN 1918.**

**MR. CHARLES BRUCE GARDNER.**  
Appointed to be the first executive chairman of the Society of British Aircraft Constructors. Will serve as principal negotiator between the manufacturers and the Government. Is noted for his work in rationalising industry. Has been chairman of many industrial organisations. A knighthood was conferred on him in the New Year Honours. (Art Photo.)

Colonel-General Göring celebrated his forty-fifth birthday on January 12. General Göring is now head of the German Air Force, and served during the war as an airman. We give here a portrait of him at the time when he had command of Richthofen's famous "circus" not long after Richthofen's death. Under Captain Göring's leadership the squadron fought with heroic self-sacrifice after the German defeat on August 8, 1918. General Göring is also in charge of the Four Year Plan in Germany, President of the Reichstag, and Premier Minister of Prussia. (Wide World.)



## TERUEL—DECIDED BY “GENERAL WINTER”:

THE STATE OF THE TOWN; ARCTIC  
CONDITIONS; AND OPPOSING LEADERS.

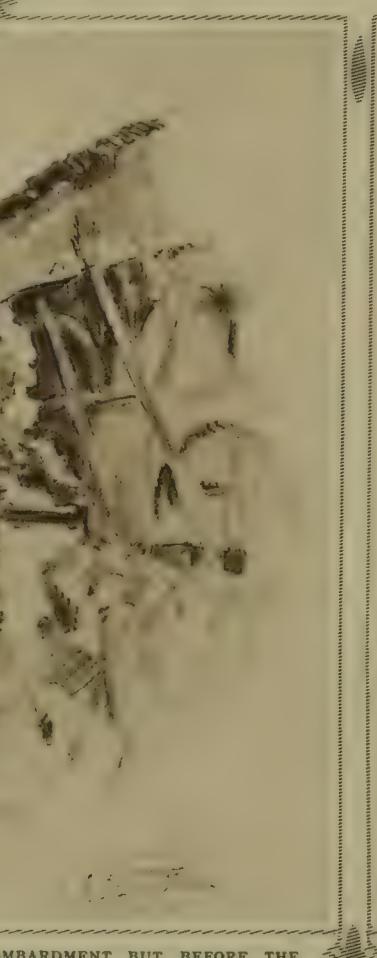
THE NATIONALIST COUNTER-OFFENSIVE, WHICH WAS “FROZEN IN ITS TRACKS”: GUNNERS ON A RIDGE, HEAVILY CLOAKED AND SWATHED AGAINST THE TERRIBLE COLD. (Wide World.)



IN TERUEL AFTER ITS CAPTURE BY THE SPANISH GOVERNMENT FORCES: THE TOWER OF THE CATHEDRAL—LARGELY INTACT.



ONE OF TERUEL'S FINE BUILDINGS STILL INTACT: THE OLD MUDEJAR TOWER OF SAN SALVADOR; AND A TANK.



TERUEL CATHEDRAL AFTER THE GOVERNMENT BOMBARDMENT BUT BEFORE THE FALL OF THE TOWN: A DRAWING MADE BY AN ARTIST WITH THE NATIONALIST FORCES; SHOWING DAMAGED PORTIONS. (Drawings by A. F. Meruría.)



THE CONDITIONS UNDER WHICH MOST OF THE BATTLES OF TERUEL WERE FOUGHT—THE BAROMETER REACHING 22 DEGREES BELOW ZERO: NATIONALIST INFANTRYMEN DRESSED LIKE ARCTIC EXPLORERS NEAR CONCUD.



A GOVERNMENT LEADER INSPECTS THE SCENE OF THE FIRST SUCCESS OF THE NEW GOVERNMENT ARMIES: SENOR INDALECIO PRIETO IN THE TRENCHES AT TERUEL, WITH GOVERNMENT STAFF OFFICERS.

GENERAL FRANCO VISITS THE SCENE OF HIS ARMY'S SEVERE REVERSE: THE NATIONALIST LEADER (RIGHT) AND GENERAL ARANDA (CENTRE; WITH BARE HEAD), WHO LED ONE OF THE RELIEF EFFORTS. (Planet.)

As the true history of the fighting at Teruel is gradually disentangled, it becomes clear that that hardened veteran, “General Winter,” played a big, if not decisive, part in recent operations. It is true that conditions did not prevent the Republican attack, but they probably helped them to achieve surprise in the first place by making operations seem impossible in the Teruel sector. According to a “Times” special correspondent, there can be no doubt that the Nationalist

relief forces actually made contact with the beleaguered garrison on New Year's Eve, but that their advance was thereupon “frozen in its tracks.” The fighting was going on in a temperature of 22 degrees below freezing-point, and many of the troops had to sleep in the open with no covering other than their blankets. The wounded were simply frozen to death. While the Nationalists were held up, the Republicans methodically mined the defenders' strongholds in the town.

## A NEW TEMPLE OF ARCHAEOLOGY IN JERUSALEM: ANTIQUITIES SHRINED.



SAMARIA IVORIES FROM AHAB'S PALACE: (LOWER) THE EGYPTIAN HAH HOLDING IN EACH HAND THE SYMBOL FOR THOUSANDS OF YEARS, WITH AN ANKH (SIGN OF LIFE) AT THE UPPER ENDS.



A RELIEF BY MR. ERIC GILL IN THE NEW PALESTINE ARCHAEOLOGICAL MUSEUM AT JERUSALEM: ONE OF A SERIES EXECUTED BY THE FAMOUS SCULPTOR REPRESENTING VARIOUS PERIODS OF CULTURAL INFLUENCE.



AN IVORY FOUND IN AHAB'S PALACE AT SAMARIA: A CHERUB SPHINX WITH CROWN DERIVED FROM THE EGYPTIAN DOUBLE CROWN, AND SHOWING ASSYRIAN INFLUENCE—AN EXAMPLE IN PIERCED RELIEF.



THE ENTRANCE HALL, WHICH IS SURMOUNTED BY THE OCTAGONAL TOWER SHOWN IN THE TWO ILLUSTRATIONS TO THE RIGHT: AN IMPRESSIVE INTERIOR.



THE GIFT OF MR. JOHN D. ROCKEFELLER, JR., TO THE GOVERNMENT OF PALESTINE: THE NEW MUSEUM—THE ENTRANCE AND THE OCTAGONAL TOWER.



THE PATIO OF THE NEW MUSEUM, WITH ITS SUNK LILY-POOL: (IN THE FOREGROUND) A MODERNISTIC FOUNTAIN IN ARAB STYLE AND (IN LEFT BACKGROUND) ARCADES WITH ERIC GILL RELIEFS.



THE SOUTH END OF THE POOL, WITH A HEAD CARVED BY ERIC GILL AND PRESENTED BY HIM TO THE MUSEUM: (ON RIGHT) PART OF A ROSEMARY HEDGE, SINCE REPLACED BY LAVENDER AS LESS AFFECTED BY HEAT.



THE MUSEUM AS SEEN FROM THE AIR: A VIEW SHOWING IT AS A GROUP OF WHITE BUILDINGS (IN CENTRE) AROUND THE TALL TOWER, WITH PART OF THE NORTH WALL OF THE OLD CITY (TO RIGHT) AND THE VALLEY OF KEDRON BEYOND.

The magnificent new Palestine Archaeological Museum—a gift to the Administration by Mr. John D. Rockefeller, Jr.—and a worthy home for the antiquities of the Holy Land, was opened to the public on January 13. There was no ceremony, owing to the tragic death of Mr. J. L. Starkey, the distinguished archaeologist, of Lachish fame, who (as recorded under his portrait in our last issue) was shot by Arabs while on his way to Jerusalem for the occasion. The new buildings, of Palestinian stone, occupy a commanding site at the north-east corner of the city. The architect was Mr. Austen St. B. Harrison, whose impressive work is well suited both to the spirit of the country and the requirements of the institution.

In the centre is an arcaded patio, with a sunk ornamental pool containing goldfish and water-lilies, bordered with a hedge of lavender. Between the arches of the arcade are ten reliefs carved in stone by Mr. Eric Gill, and representing ten cultural influences in Palestine, from the time of the Canaanites to that of the Crusades. Another relief by Mr. Gill, with figures of Asia and Africa, is placed over the entrance door. Besides the public galleries, the Museum contains galleries of unexhibited material for students, a lecture theatre, and a large library. One of the principal galleries was made ready for the opening day. Among the exhibits were the Galilee skull, and ivories discovered in Ahab's palace at Samaria.

## NETTING SEA-ELEPHANTS FOR A U.S.A. ZOO.

An expedition was sent recently to Guadalupe Island, off the coast of Lower California, to capture a number of sea-elephants for the San Diego Zoo. Such work is not as easy as our photographs would suggest, for a full-grown male may weigh some three tons and can deliver terrible blows with its tusks, tail, and flippers. Once the selected victim has been separated from the rest of the herd, it can be dealt with more easily and is soon safely netted. If a young specimen, it is taken out to the ship in small boat; but the adults are placed in a floating cage and towed behind a motor-boat. They are then hoisted aboard with the aid of a block and tackle. Guadalupe Island is about fifteen miles long and there is nearly always a herd to be found inhabiting its waters, although the Northern sea-elephant is becoming less common. The Southern sea-elephant is even larger than its Northern relative, and adult bulls measuring twenty-one feet in length are found. (Photographs by Associated Press.)



CAPTURING A SEA-ELEPHANT FOR THE SAN DIEGO ZOO: A PARTY OF SCIENTISTS SEPARATING A SPECIMEN FROM THE HERD BY MEANS OF A PORTABLE FENCE—A TASK NOT WITHOUT ITS DANGERS.



SAFELY NETTED WITHOUT THE REMAINDER OF THE HERD (IN BACKGROUND) HAVING BEEN DISTURBED: THE SECOND STAGE IN RENDERING THE SEA-ELEPHANT HELPLESS SO THAT IT CAN BE HANDLED BY THE MEMBERS OF THE EXPEDITION.



A YOUNG SEA-ELEPHANT, BOUND IN A NET, BEING ROWED TO THE SHIP IN A SMALL BOAT—A METHOD IMPRACTICABLE WITH THE ADULTS, WHICH ARE TOWED BEHIND A MOTOR-BOAT.

## GERMAN EVENTS IN EUROPE AND AFRICA.



THE PRIME MINISTER OF YUGOSLAVIA'S VISIT TO GERMANY: M. STOYADINOVITCH (RIGHT), WITH GENERAL GÖRING AND BARON VON NEURATH, INSPECTING A GUARD OF HONOUR ON HIS ARRIVAL IN BERLIN. (Keystone.)



AT THE OPENING OF THE GERMAN SEA-POWER INSTITUTE AT MAGDEBURG: ADMIRAL RAEDER INSPECTING MODELS OF ALL THE NAVAL AND MERCANTILE SHIPS BUILT SINCE HERR HITLER'S ACCESSION TO POWER. (Keystone.)



THE OLD GERMAN BATTLESHIP "SCHLESWIG-HOLSTEIN," NOW A CADETS' TRAINING SHIP, AT ANCHOR IN TABLE BAY: A VISIT WHICH PRECEDED SOUTH AFRICA'S FIRST NAVY WEEK, HELD AT SIMON'S TOWN. (Sport and General.)

M. Stoyadinovitch, Premier of Yugoslavia, arrived in Berlin on January 15 to enter into political conversations with Baron von Neurath and Herr Hitler. Both General Göring and Baron von Neurath welcomed him at the station and, after he had inspected the guard of honour, he was taken to see the Tempelhof Aerodrome. Later he visited Karinhall, General Göring's hunting-box in the Schorfheide; and on January 17 he was the guest of honour at a banquet given by Herr Hitler in the Reich Chancellery.—Opening the German Sea-Power Institute, Admiral Raeder, Commander-in-Chief of the German Navy, declared: "Any nation which plays no part at sea is cut off from all good things and honours in the world."—On January 3 one of the oldest ships in the German Navy, the former battleship "Schleswig-Holstein," now used as a cadets' training-ship, visited Cape Town and stayed for ten days. She had 800 on board. Shortly after she left, South Africa's first Navy Week was held at Simon's Town, and is reported to have been very successful, a large number of people coming into the town from up-country.

## A ROYAL EVENT EAGERLY AWAITED BY THE DUTCH PEOPLE: SCENES AND INCIDENTS CONNECTED WITH PRINCESS JULIANA'S BABY.



HEIR TO THE THRONE OF THE NETHERLANDS:  
A PHOTOGRAPH OF PRINCESS JULIANA TAKEN  
BY HER HUSBAND, PRINCE BERNHARD. (A.P.)



PRINCESS JULIANA MAKING HER FIRST PUBLIC APPEAR-  
ANCE—ON THE REGISTRATION OF HER BIRTH: THE  
PRINCE CONSORT PRESENTING HIS DAUGHTER TO  
THE MINISTERS AND THE REGISTRAR.



TYPICAL OF THE SCENES OF ENTHUSIASM THROUGHOUT THE NETHER-  
LANDS: A CROWD ACCLAMING PRINCE BERNHARD AS HE LEFT THE  
SOESTDIJK PALACE, CENTRE OF INTEREST FOR THE DUTCH PEOPLE, FOR  
A DRIVE. (Central Press.)



PREPARATIONS AT ROTTERDAM: THE CRUISER "JAVA"  
ENTERING THE PORT AT THE REQUEST OF THE TOWN  
AUTHORITIES IN ORDER TO FIRE THE APPROPRIATE SALUTE  
OF GUNS.



ONE OF THE MANY GIFTS WHICH HAVE ARRIVED AT THE SOESTDIJK PALACE:  
A STORK, DECORATED WITH THE NATIONAL COLOURS, WHICH IS BEING  
CARED FOR IN THE GROUNDS BY A GAMEKEEPER. (Keystone.)



ORDERED TO SOUND A FANFARE ANNOUNCING THE BIRTH OF THE DUTCH ROYAL  
BABY AND THE START OF THE FESTIVITIES: TRUMPETERS OF THE 1ST REGIMENT,  
DUTCH FIELD ARTILLERY, AT BAARN. (Wide World.)

For the last few weeks public attention in Holland has been centred, very naturally, on the Palace of Soestdijk, to which Princess Juliana, heir to the Throne of the Netherlands, went to await the birth of her child. Her Royal Highness married Prince Bernhard of Lippe-Biesterfeld on January 7, 1937. On June 15 last, she broadcast a message of thanks to the citizens of Amsterdam for the warm welcome they had given her and Prince Bernhard the previous week and took the opportunity to announce herself that they might look forward to the birth of a baby to carry

on the succession, using these words: "I would gladly have liked to attend all the festivities, but for joyful reasons of health—which you will understand and approve—I am prevented from doing so." Princess Juliana was born on April 30, 1909, and made her first public appearance shortly afterwards, when she was carried into the Red Hall of the Palace in the arms of a nurse, and presented to the Ministers and the Registrar by her father, the Prince Consort. The birth certificate was then read and signed.



BOXES KNOCKED DOWN TO MAKE A SOUND-TRACK NOISE WHICH RESEMBLES BREAKING CROCKERY: ONE OF THE DISNEY SOUND-EFFECTS USED WHEN DOPEY AND SIX OTHER DWARFS RAN INTO A PILE OF DISHES.



"THE TALKING MIRROR": A SOUND-MAN SPEAKING HIS LINES INSIDE A BOX WITH OLD DRUM-HEADS STRETCHED TAUT OVER THE SIDES—THE ONLY SATISFACTORY MEANS OF OBTAINING THE PARTICULARLY SEPULCHRAL VOICE REQUIRED.

**S**NOW WHITE AND THE SEVEN DWARFS," a Walt Disney production, released by R.K.O. Radio, which had its New York premiere on January 13, will probably be shown in London during March. Apart from its interest as the first coloured cartoon ever made as a full-length feature, its production in the studio, involving the use of a "printing press" camera (as Walt Disney calls it), presented several unusual problems which were dealt with in novel ways. The magnitude of the task of animating Grimm's famous fairy-tales can be appreciated when one learns that, besides the use of the new type of camera, 362,919 frames of film were

(Continued above, on page 94)

## ANIMATED BY A QUARTER LIFE AND VOICE GIVEN TO "SNOW



REPRESENTING THE DWARFS WASHING THEMSELVES AND SINGING UNDER WATER: THE SOUND-DIRECTOR AND HIS ASSISTANTS PRODUCING THE NOISES, WHICH ARE CAUGHT BY MICROPHONES ABOVE AND BELOW THE SURFACE OF THE TANK.

exposed and 2,500,000 individual paintings and ink drawings were made, of which number only a quarter of the actual characters used. Originally, cartoons were produced by photographing pictures drawn on individual pieces of celluloid stacked like a deck of cards, but with the new camera the strips of celluloid are placed in frames; the nearest to the lens may be a foot away and the most distant nine feet. The new apparatus stands 11 ft. high and consists of four vertical steel posts, each carrying a rack along which the various carriages may be moved both vertically and horizontally. One sheet of celluloid is held in each frame. It is claimed that this arrangement gives a sense of depth to the screen pictures. The larger number of frames exposed is accounted for by the fact that each of the primary colours is separately exposed and, later, triple-printed on a master colour-négative. For this reason, the complete picture, when ready for showing, measured

(Continued opposite.)



PAINTING SCENES TO MATCH THE MOOD OF THE ACTORS IN THE COLOURED CARTOON: A BACKGROUND ARTIST AT WORK; HOLDING IN HIS LEFT HAND A PIECE OF CELLULOID ON WHICH IS THE FIGURE OF SNOW WHITE.

## OF A MILLION DRAWINGS: WHITE AND THE SEVEN DWARFS."



WHERE THE PAINT IS PREPARED FOR THE ONE HUNDRED AND FORTY GIRLS WHO COLOUR THE FIGURES DRAWN ON INNUMERABLE PIECES OF CELLULOID: A MASKED ASSISTANT MIXING TINTS IN THE STUDIO PAINT-HOP.

7560 ft., but had required a total exposure of three times that footage, in addition to waste film. For every foot of a cartoon film, the dialogue and sound-effects are recorded before the picture itself is filmed. In the sound studio the various voices are recorded and then blue-printed with measurements representing frames of film. In one sequence the dwarfs run into a pile of crockery, and, as china smashing sounds like something entirely different through a loud-speaker, the sound-director had to record a man obtaining a similar effect. It was found that a stack of wooden boxes, when pushed over, reproduced the noise required, and this was recorded, to be matched later by the picture-artists, who, listening to a "play-back" of the sound-track, synchronised their action-pictures with the appropriate sounds. One of the problems solved was: "How would Snow White sound when talking? What sort of voice should it have?" The answer was that there would emerge from its silvered

(Continued below, on right.)



EXAMINING CELLULOID STRIPS OF THE DWARFS PLACED OVER AN "OUTDOOR" BACKGROUND: ONE PHASE FROM THE COMPLETE FILM, WHICH FLASHES BEFORE CINEMA-GOERS AT THE RATE OF SIX PICTURES PER SECOND.



A VERTICAL "PAN" SHOT—PAINTINGS ON CELLULOID ARE PLACED OVER A BACKGROUND PAINTED ON PAPER AND MOVEMENT IS OBTAINED BY SLIGHTLY MOVING THIS FOR EACH SUCCESSIVE CAMERA-SHOT.



ANIMATED BY SUPERIMPOSING STRIPS OF CELLULOID ON A PERMANENT BACKGROUND, THUS ALTERING THE POSITIONS OF THE LIMBS AND FACIAL EXPRESSIONS: A SCENE FROM DISNEY'S "SNOW WHITE AND THE SEVEN DWARFS."

surface a sepulchral, slightly masculine voice. For weeks voices were recorded in boxes, through sheets and before sounding-boards. At last the sound-director hit upon the idea of building a square box with old drum-heads stretched taut over the sides, leaving an opening at the bottom. Through that opening a sound-man placed his head and spoke the prescribed lines into a microphone close by. And so the mirror spoke! Application of colour to boxes is as difficult as colouring the celluloid itself. Upon each drawing is noted the colours to be added, and thereafter scores of girls complete the paintings by tinting the celluloid according to number from the 350 standard colours available.

ELLES BY THE AUTHOR OF "ELLES":  
PICTURES OF WOMEN  
IN THE TOULOUSE-LAUTREC  
LOAN EXHIBITION.

REPRODUCTIONS BY COURTESY OF M. KNOEDLER AND CO.,  
15, OLD BOND STREET.

TOULOUSE-LAUTREC, coming of aristocratic lineage, nothing less than an offshoot of the old line of the Counts of Toulouse, seems to have inherited his ancestors' individuality and complete indifference to the opinion of the crowd. His father, a great sportsman and falconer, would ride in the Bois when he was in Paris, his mount being a mare which he did not hesitate to milk when he felt thirsty. Toulouse-Lautrec inherited the soul of a sportsman—perhaps also the keen eye of the falconer and shot—but yet was so deformed that he had to drive everywhere in a fiacre. He could set down horses and animals in action with something of the directness of a Palæolithic cave-artist; and he applied the same directness and individuality of vision to delineating the other animals he observed—creatures of the human species and mostly of the opposite sex. The loan exhibition of his work is being held at Messrs. Knoedler's for the benefit of the Albi Museum.

"LA ROBE À TRAINE."  
(Lent by M. Chaperier.)  
Size: 24 by 54½ in.

IN THE LOAN EXHIBITION OF TOULOUSE-LAUTREC'S WORK AT KNOEDLER'S: "CHILPÉRIC : AUX VARIÉTÉS"; EXECUTED IN 1896.  
(Lent by Mme. Doru.)—Size: 59 by 59 in.



"MISS MAY BELFORT."  
(Lent by Mme. Doru.)  
Size: 12½ by 19½ in.



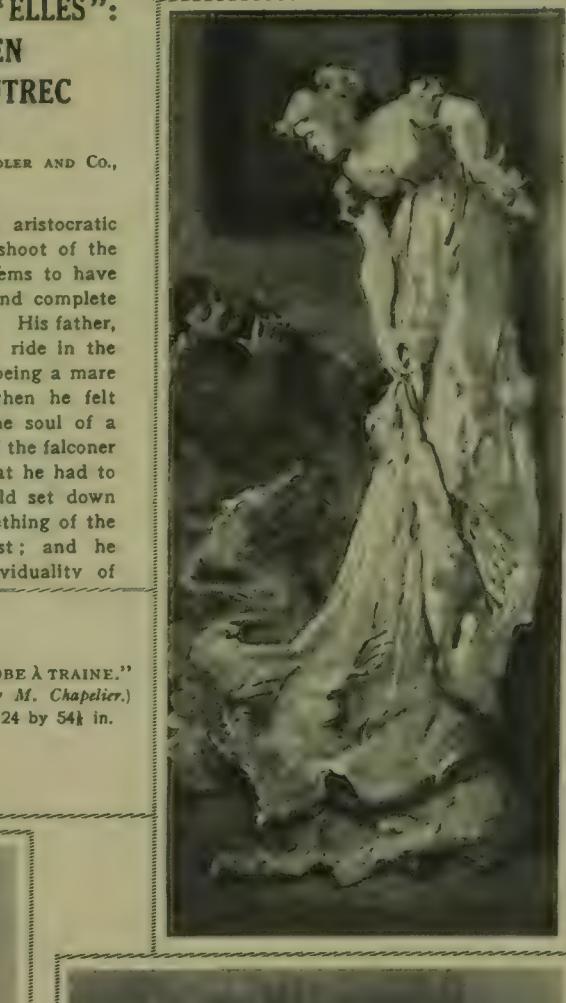
A PASTEL OF "LA GOULUE," OF THE MOULIN ROUGE.  
(Lent by Mme. Doru.)—Size: 11½ by 15½ in.



TOULOUSE-LAUTREC WORKING IN ENGLAND: "BARMAID  
À LONDRES."—(Lent by Mme. Doru.)  
Size: 18½ by 24½ in.



"LA BLANCHISSEUSE."  
(Lent by Mme. Doru.)  
Size: 28½ by 36½ in.



"LA ROBE À TRAINE."  
(Lent by M. Chaperier.)  
Size: 24 by 54½ in.



A DESIGN FOR LAUTREC'S FAMOUS ALBUM  
"ELLES": "FEMME SE LAVANT."  
(Lent by Mme. Doru.)—Size: 15½ by 22½ in.



"L'ANGLAISE DU STAR, LE HAVRE": ANOTHER  
BARMAID TYPE—RECORDED IN 1899.  
(Lent by the Musée d'Albi.)—Size: 18½ by 24½ in.

# The World of the Cinema.

By MICHAEL ORME

## THREE BRITISH PICTURES.

THE almost simultaneous arrival in town of three British pictures would not in itself be a matter for comment, since, after all, the output from our studios has always been sufficient to bring off a hat-trick. But in the case of "South Riding," presented at the London



"SOUTH RIDING," AT THE LONDON PAVILION: MIDGE CARNE (GLYNIS JOHNS) WITH HER FATHER, ROBERT (RALPH RICHARDSON), AND THE SCHOOL-MISTRESS, SARAH BURTON (EDNA BEST).

Pavilion; "Smash and Grab," which made its bow to the public at the New Gallery; and the Technicolor production, "The Divorce of Lady X," at the Odeon, intelligent film-making has combined with good stories and excellent interpretation to raise the trio well above the level of the ordinary.

"South Riding," an adaptation of the late Miss Winifred Holtby's Yorkshire novel, even goes beyond the ordinary standards of noteworthy pictures in that its sponsors have boldly tackled a subject which, on the surface, would not appear to be particularly profitable from the kinematic point of view. True, the theme embraces the private tragedy and romance of a gentleman farmer, and touches on the personal motives of a group of people whose ideals, greed, or hidden backslidings dictate their public actions. But the embers of the drama glow within the walls of a borough council hall, and are fanned into flame by a housing scheme destined to wipe out an ugly blot on the dale landscape—a collection of ramshackle huts called "The Shacks." The scheme is promoted by an honest young reformer whose main supporters, however, are far from sharing his wholly disinterested reasons. Hypocrisy, municipal graft, prejudice, and passion crack the surface of the quiet rural district where the changing seasons bring their amenities—the fox-hunt, the village fair—and their appointed tasks in field, meadow, and byre. Mr. Ian Dalrymple's skill in preparing the scenario, and Mr. Victor Saville's adroit manipulation of material that might easily have become as dry as dust on the screen are responsible, first and foremost, for a picture that has warmth, solidity, and truth, the constant clash of logical opposition, and the lovely background of the English countryside. Possibly the Yorkshire dales are not absolutely photographically accurate—though always photographically enchanting—but the spirit of the soil is there, and the characters ring true to type. They are simple British-to-the-backbone folk, and they hold our interest from first to last, so that the saving of the Kiplington Housing Scheme from the hands of profiteers becomes a matter of amazing importance. The sterling worth of the picture easily outweighs the minor faults from which it is not wholly free. Intellectuals may, for instance, deplore a sudden plunge into the melodrama of the Squire's early and unhappy married life, a tale told in a "flash-back" in which the incipient madness of the Squire's bride is traced to the moment of mental collapse. Actually unnecessary, and even slightly out of tune with the sober record of the daily round, in which such incidents as the calving of a cow, or the appointment of a new school-mistress, or inglorious life and death down in "The Shacks" fall naturally into place, this inset history of a man's folly and a woman's inescapable destiny has at least the value of sharp contrast. Moreover, it gives Miss Ann Todd an opportunity of proving her ability. Her portrayal of the lovely, crazed young creature is beautifully done, febrile, and passionate.

The "flash-back," then, has its definite points, but the end, with a rounding-up of all the characters in a "grand finale" and a burst of patriotic song on Coronation Day, is not so easy to swallow. Coming, as it does, on top of a plain story plainly told, the marshalling of fire-brigades, Boy Scouts, and what-not is almost comical in its suggestion of a peacock's tail attached to a nice brown hen. Yet the picture leaves behind it the memory of a real experience with real and very human people. Its honesty is reflected in the work of the whole company. Mr. Ralph Richardson, the Squire, draining all the resources of his crumbling estate to keep his wife in a private nursing home and his daughter at an expensive school; proud, reticent, and apparently as hard as nails until love for a young school-mistress gets under his armour; Miss Edna Best, the newly-appointed school-mistress herself, who breaks through his defences so sensibly, so unsentimentally, yet so tenderly withal; the energetic, kindly, tailor-made Lady Bountiful of Miss Marie Lohr; and the warring councillors, Mr. Edmund Gwenn, Mr. Milton Rosmer, and Mr. John Clements—they, and the minor characters of "The Shacks" and the farm, enlist our sympathy, command our attention, embroil us intimately in their affairs. There is, too, a remarkable performance of the Squire's unruly daughter by little Miss Glynis Johns, a

young actress of unusual personality and real sense of character. Puckish, rather than pretty, childishly petulant and imperious by turns, she draws a portrait of a lonely youngster that in its very freedom from precocity ranks with the best juvenile performances on the screen.

Neither "The Divorce of Lady X" nor "Smash and Grab" reaches the stature or the integrity of "South Riding," but both of them are fluent



"GRIBOUILLE," AT THE CURZON: RAIMU AS THE PROPRIETOR OF A BICYCLE-SHOP WHO SECURES THE ACQUITTAL OF A GIRL CHARGED WITH MURDER, AND BEFRIENDS HER.

company detective who, with his wife, tracks down a gang of international jewel-thieves in Dublin. Basically a robbery-and-murder drama, the story, written by the director, Mr. Tim Whelan, is twisted according to

the present fashion into slick and slightly crazy comedy, regardless of the corpses "round and about," as Mr. Damon Runyon has it. Mr. Buchanan has never a tap to his foot nor a song to his name, but a weakness for ju-jitsu and toy-trains, the former helpful in a tight corner, the latter neatly used by Mr. Whelan to cap more perilous exploits. But the loss of song and dance is balanced by the comic invention of a picture that keeps Mr. Buchanan and Miss Elsie Randolph actively employed either in private dissension or public unity of action. Their partnership on the stage has given polish and pace to their joint efforts, and with Mr. Lawrence Grossmith as an obliging valet and ally, the sparkling threads of comedy are woven smoothly into the darker doings of thieves and killers.

Mr. Alexander Korda's production, "The Divorce of Lady X," a new adaptation of "Counsel's Opinion," is a very light comedy presented in a heavy blaze of Technicolor and a trifle overweighted by its splendours. I am not at all sure that this tale of a young barrister who plays unwilling host to a charming girl, fog-bound in a fashionable hotel, and jumps to several rash conclusions, would not have been better without its tinted trappings. It needs a strong dramatic story to put Technicolor in its place, and, apart from a fancy-dress ball and a fox-hunting interlude, this comedy is a bright and brittle conversation-piece. Nor can it be said that the dialogue scintillates



"SMASH AND GRAB," AT THE NEW GALLERY: JOHN FORREST (JACK BUCHANAN), A PRIVATE DETECTIVE, AND HIS WIFE, ALICE THORNBURY (ELsie RANDOLPH), ARE SHOWN SOME JEWELLERY.

and enjoyable productions. "Smash and Grab," the second of the Jack Buchanan productions, launches the volatile star on a meteoric career as an insurance wit. On the contrary, it frequently leaves the task of evoking laughter to the comedy methods of the players, who are fortunately well equipped for it. Mr. Ralph Richardson scores another hit as a slow-witted peer more at home in the saddle than with the problems presented by a sophisticated wife whom he thinks he ought, but doesn't really want, to divorce. Though his are the richer opportunities, Miss Merle Oberon's mischievous "modern miss," and Mr. Laurence Olivier's harassed and infatuated barrister are charming, lively young people, whilst Mr. Morton Seiden, a wise and benevolent old Judge, draws on his ripe experience to proffer occasional comfortable comment on their vagaries.

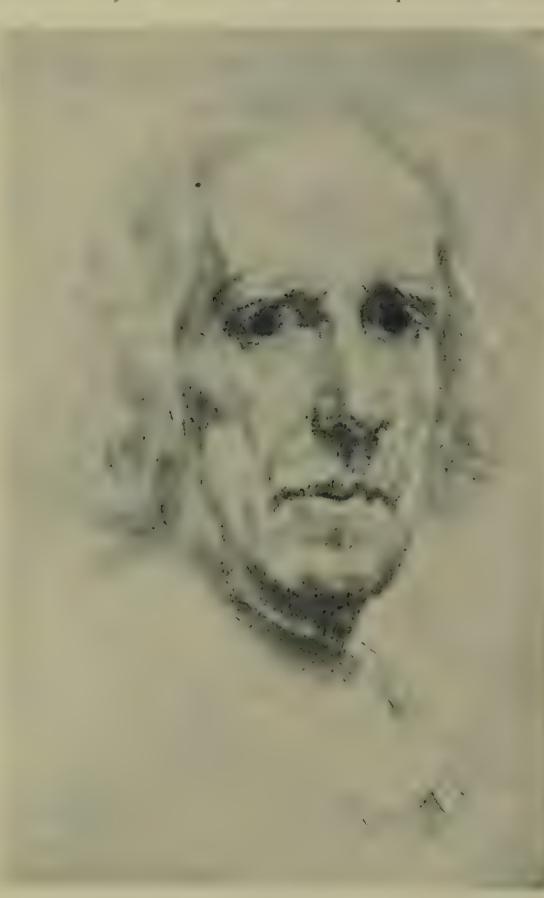


"GRIBOUILLE": THE GIRL (MICHELE MORGAN) IS ACQUITTED OF MURDER THROUGH THE PERSISTENT PERSUASION OF THE BICYCLE-MAKER, WHO HAD BEEN ONE OF THE JURY. In "Gribouille," Raimu plays the part of the owner of a bicycle-shop who persuades his fellow-jurors to acquit a girl on a charge of murder. He befriends her and takes her into his shop, a move which has disastrous consequences on the harmony of his family life.



**A**MONG the paintings at Burlington House there are some odd omissions—for example, not a single Dutch seventeenth-century flower picture, a type of art as characteristic of the taste of the time as a De Hoogh courtyard scene, nor a *landscape* by Salvator Rosa, who exercised an influence upon English romanticism beyond all reason. Do you remember Thomson's lines?—

The trembling Sun now plays o'er Ocean blue,  
And now rude Mountains frown amid the Skies;  
Whate'er Lorrain light-touched with softening Hue,  
Or savage Rosa dash'd, or learned Poussin drew  
—i.e., in the opinion of our eighteenth-century ancestors he was co-equal with Claude Lorrain and Nicholas Poussin. However, that is a very small grumble which will seem, perhaps, merely ungrateful and captious to the average visitor; if it is heard at all it will only serve to underline the opinion herewith



1. THE EXHIBITION OF SEVENTEENTH-CENTURY ART IN EUROPE, AT THE ROYAL ACADEMY "SELF-PORTRAIT IN OLD AGE"; BY BERNINI (1598-1680).

Black chalk heightened with white on buff paper. Size: 16 $\frac{1}{2}$  by 10 $\frac{1}{2}$  in.  
(Lent by H.M. the King, Windsor Castle.)

expressed, that not even the most pernickety critic will be able to find fault with the selection or the hanging of the drawings which fill two rooms—Italian in the Architectural Room and Dutch, Flemish and French in the South Room. Whenever I have wandered round, the former has been half-empty and the latter full: hence, two theories—either the Dutch, etc., drawings are more interesting than the Italian *per se*, or people study them with additional enthusiasm because they are next to the refreshment room. I think the first is the correct reason—the Carracci and their brethren are most admirable draughtsmen, but when they appear on parade, as it were, in large numbers one has a curious impression of a brilliant firework display with not much behind it. Of course, it is not fair to adopt this attitude towards a series of drawings which were made as studies for more important work, but to me, at any rate, the change in temper between one room and the other is striking—the Claudes, the Rembrandts, the Rubens, however hastily done, have a solidity, a thoughtfulness about them which makes the Italians seem merely mannered—and so everyone tells us they were, but it is none the less agreeable to have the point demonstrated so beautifully. Nevertheless, there are some superlatively fine things among them, notably the Guercino "Venus Embracing Cupid," lent by Sir Robert

## A PAGE FOR COLLECTORS.

17TH-CENTURY EUROPEAN ART AT BURLINGTON HOUSE.—THE DRAWINGS.

By FRANK DAVIS.

Witt (No. 465), and the self-portrait by Bernini belonging to H.M. the King (Fig. 1—No. 443 in the catalogue), which is illustrated here partly because of its intrinsic merit, and partly because Bernini, the Great Panjandrum of the Arts in seventeenth-century Rome, sets the key to half the Exhibition, not in actual work, but in spirit and influence. (Note especially the sculpture in the Lecture Room lent by the Earl of Yarborough from Brocklesby Park—"Neptune and Glaucus.")

I know one or two people who tell me that drawings make no appeal to them: they say that such things are interesting enough as evidence of a painter's methods, but that from them one can only obtain an occasional gleam of enlightenment. Drawings, they argue, are merely the rough draughts of a finished poem, and they like their poems perfect. It is an odd and, to my mind, mistaken view, this comparison between a literary scrap-book and the preliminary work for a painting, it is as if one were to compare a philosophical concept with rosy-fingered dawn. However, there it is—there are individuals who enjoy paintings but not drawings, just as there are others who appreciate music but not verse. If any such happens to read this page, will he please go and see No. 610 in the catalogue, a Rubens landscape lent by the Fitzwilliam Museum, Cambridge, one of several from the same gifted hand, both landscape and figure. It is just a tree-bordered path through a bare orchard, but the path wanders on through eternity and the orchard is surely that in which grew the golden apples of the Hesperides; at any moment Hercules may come rushing in, intent upon the eleventh of his labours—and that is pretty powerful magic to evoke with pen and ink and a thin wash. Incidentally, Hercules is rather a baroque sort of character when one thinks of his career, just as Rubens is

achievement; another side of it is to be seen in the highly finished drawing in black chalk touched with red and turquoise-blue—"Man in Chinese Dress," lent by Mr. Arthur Hobhouse, a sober, meticulous, yet lively work whose sheer subtlety of line is beyond praise.

I have referred in a previous article to a Vandyck water-colour, one of the very few outside the National Collection which seems to set a standard for subsequent English landscape a century and a-half before we began to take landscape seriously. The



2. "A COTTAGE, WITH A LARGE TREE"; BY REMBRANDT (1606-1669): A DRAWING IN PEN AND BROWN INK AND BROWN WASH.

Size: 6 $\frac{1}{2}$  by 10 $\frac{7}{16}$  in.—[Lent by the Duke of Devonshire.]

many drawings by Claude, with their warmth of tone, will possibly attract more people than the Poussins; the same probably applies to the two men's paintings in the French Room. Of the two, Poussin requires a little more effort, I think, if he is to be enjoyed properly. To me he is by far the greater of the two; he is a more subtle organiser of the lines and recessions that go to the making of a picture and never borders on sentimentality.

The most famous book of drawings in the world, Claude's "Liber Veritatis," lent by the Duke of Devonshire, is to be seen in a case, open at the page which shows the drawing of Lord Leicester's picture of Perseus (No. 287 in the French Room). Books in cases at an exhibition can never be much fun, because, for obvious reasons, one cannot turn over

the leaves, but there it is, this volume in which the painter kept records of his pictures (by his own curious spelling methods), their prices, and the names of the buyers (Catalogue No. 629).

Rembrandt naturally dominates the Dutch section, and here again Chatsworth has provided numerous drawings which are by themselves a justification for the pains that have been taken in the arrangement of this room.

The famous big drawing by Van de Velde the Elder of the Duke of York, afterwards James II., arriving at Gravesend, was illustrated in these pages a



3. "A FULL RIVER, AFTER RAIN"; ATTRIBUTED TO CLAUDE LORRAIN (1600-1682)—IN BRUSH, BROWN WASH AND BLACK CHALK.

Size: 9 by 13 $\frac{1}{2}$  in.—[Lent by the Governing Body of Christ Church, Oxford.]

a baroque painter—they are both tremendous swells, both accomplish extraordinary tasks—the difference between them is that Rubens has far more finesse, is far more a man of the world. But enough of whimsy—here is a great, a delicate, an inspired drawing, showing as well as anything else in the show the quality of one side of this amazing man's

fortnight ago—it is by far the most important maritime drawing in the exhibition. One would not have complained had there been, say, half a dozen others—as it is, there is a pleasant sea-piece by that nice little master, Zeeman, lent by H.M. the King, and one of Captain Bruce Ingram's Hollars showing the Straits of Gibraltar.



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Illustration shows  
ZEBRA AND WILDEBEESTE—  
KRUGER WILD LIFE SANCTUARY

## FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## COMFORT FOR THE TAXPAYER.

LAST Saturday's *Economist* contained an article full of cheering reading, both for the taxpayer and for the investor. Headed "Profits Still Rising," it analysed the broad results published by 2279 companies that issued reports during 1937. It pointed out that these companies' profits are those on which, for the most part, income-tax will be assessed in the Government's financial year ending on March 31, 1939, and are therefore one of the earliest available pointers to probable changes in national revenue. The figures, it continued, assure the Chancellor of "good hunting" next April. The average increase in profits (after paying debenture interest) was 17 per cent. The *Economist* works with a profit index that takes the 1929 results as its 100 base. This index fell in 1932 as low as 63·1, but last year touched a new high record of 113·2. This is surely an achievement highly creditable to British industry, in view of the many difficulties it has had to face, especially in its export activities. In the opinion of the *Economist*, the extent of the rise was noteworthy, seeing that the recovery in earning power had begun five years ago, so that some slackening of tempo might have been expected by this time; whereas, in fact, the pace of recovery quickened last year. In normal times, the taxpayer might fairly have expected a substantial reduction in the severity with which he is fleeced, in view of the growing yield of revenue indicated by this handsome increase in company profits, which, we may be sure, has been at least equalled by the results of private firms and companies. Nowadays, all that we can be justified in expecting is that the growing demands on the national revenue, especially for armament purposes, are less likely to entail fresh sacrifices, thanks to the abundance with which enterprise is pouring revenue into the public purse.

## AND FOR INVESTORS.

If, however, the comfort to be derived by taxpayers from revenue prospects is pared down to this lame and negative conclusion, those investors who have had confidence in their country's industries, and have backed it by holding a stake in the ordinary shares of companies that work in them, have a more substantial

reward in the shape of higher dividends, and the larger allocations to reserve funds which the boards of companies have generally been making. For this last feature is one of the most notable items in the *Economist's* analysis. From the reports of the companies which appeared in the last quarter of last year, it appears that the directors held back about one-third of the entire profits—"for every £100 these companies paid out in debenture interest and preference dividend they put £130 back into their reserves. The sums ploughed back last year were equal almost to the entire profits of the depressed year, 1931. The growth of this species of corporate saving is not wholly a function of increasing prosperity; for in 1929 directorial conservatism in the distribution of profits was less conspicuous than it is to-day." This directorial conservatism, which as the *Economist* most truly observes, offers a reservoir of earning power for dividends in any future recession, has doubtless been quickened by all the talk, much of it grossly exaggerated, about the inevitability of slump in the near future; and we may be sure that it has been accompanied by further allocations to hidden reserves, in the shape of extra drastic treatment of doubtful items in balance sheets such as trade debts, stock-in-trade and plant and machinery. The investor can thus feel that, in spite of all the untoward events of the past year and the series of relapses that it has witnessed in security prices, his own holding of industrial shares, if well selected and well distributed, has not only given him a more satisfactory income, but has also been provided, through the careful foresight of directors, with useful protection against possible rainy days ahead.

## WHAT OF THE FUTURE?

These satisfactory results, however, were achieved during a period when industrial progress had hardly been affected by the recent slight setback. Nearly 70 per cent. of the profits included in the *Economist's* investigation were reported before June 30 and were largely earned before March 31 last. During that period commodity prices were 9 per cent. above their level in the previous year. But by the end of 1937, though the index of business activity was still higher than at the end of March, the commodity price index had fallen by 11 per cent. Falling commodity prices are well known to be bad for business; so that their future course is a matter of great importance to investors. In the immediate future, investors have

little reason to be anxious; for the *Economist* argues from the existence of a habitual time-lag between business activity and industrial profits, that investors may be "fairly safe in reckoning on at least another year of rising earnings, despite the setback to prices in the later months of last year and the possibility of a moderate check to business activity in 1938." On the other hand, it can at least be suggested that before 1938 has gone very far, the moderate setback may have converted into resumed expansion in activity. Commodity prices have lately shown a tendency to rise again; and there is at least a possibility that a rapid change for better in the aspect of business affairs in America may alter the whole aspect of the commodity markets, and so of international trade and of the British export industries.

## THE AMERICAN KALEIDOSCOPE.

One of the worst uncertainties attached to the present state of world affairs is its close dependence, especially on the material side, on the progress of business in the United States, owing to the predominant position of that country as consumer of the principal commodities. There it is, however, and we cannot get away from it. The chief cause of business uncertainty here during the latter half of 1937 was the quarrel between Government and business in America; and the progress of this quarrel is still the most important influence on the market for commodities and metals. At present the omens are distinctly favourable, though Wall Street is still sceptical and suspicious concerning the real intentions of the President. He has, however, made conciliatory advances to business leaders, while naturally affirming his unaltered determination to reform certain abuses in his country's financial machinery. If the quarrel is converted into a co-operative effort for recovery, there is immense scope for industrial activity there—house-building, armament, ship-building and equipment of railroads and utility companies. Any such development in America would increase the purchasing power of all the world and react on the earnings of British industry, converting partial reaction into a renewed forward movement. Assured, according to the *Economist*, of "at least another year of rising earnings," investors in British industry can thus watch the gyrations of the American kaleidoscope, with the hope that they may settle into a shape that will start all-round trade on a fresh strong advance.



# This England . . .



Ashridge Park—Herts.

HE who plants an avenue of trees cannot, in the nature of things, hope to enjoy them in their grandeur — he plants them for England. Much that we have, and prize, to-day comes of that attitude in our fathers. They did not make or build "to last their time," but rather that something worthy should mark their passage ; their good live after them. We, too, must keep this tradition of the thing well made, that our children's children may be beholden to us. Even in simple matters it can be done ; are we not beholden to some centuries of careful, craft-proud men that such a daily need as Worthington is so superbly filled ?



## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THE Brooklands Automobile Racing Club have been presented with a new trophy, to commemorate the memory of the late Major Harold Pemberton, motoring correspondent of the *Daily Express*, who lost his life in an aeroplane crash in 1937. The trophy is for the holder of the Brooklands road-course lap record and will be known as the "Pem" Memorial Trophy. It is a hand-made silver and ivory tankard, mounted on a wooden plinth which has two silver bands for inscription of the names of the holders. It is the present intention to award the new trophy to the record-holder, Mr. P. D. Walker, at the Brooklands opening meeting 1938. The trophy bears the inscription: "Pem" Memorial Trophy presented by his fellow journalists in memory

of the late Major H. C. Pemberton, D.S.O." Also, on the lid of the tankard is inscribed: "For the holder of the Brooklands Road Course Lap Record." It will be remembered that poor "Pem" lost his life while flying over suggested routes for air traffic in Great Britain. As an old habitué of Brooklands, the present new road-course would have pleased him greatly as a very sporting circuit.

I am reminded that Pemberton agreed with the writer that while we both hoped to see progress made with the compression-ignition engine using oil in place of petrol, it was stupid to consider that its economy was apparent in an ordinary private car used by the average owner for about 7000 miles each year. At the same time, it is pleasant to note that a representative of the *Autocar* recently tested a new Diesel engine fitted in a Lanchester 18-h.p. saloon of 17-h.p. rating for its four oil-burning cylinders and stated to develop 42 brake h.p. at 3000 revs.

per min. Its producer is Mr. F. J. Tippen, of Coventry. This Tippen "Colt," as he styles it, can, if desired, run up to 3600 r.p.m., as its useful engine speed range is from 800 r.p.m. to that figure. What are wanted, according to the Minister of Transport, are vehicles so powered that they need not draw on the petrol supply in England should war or other evils compel motorists to leave motor spirits to aeroplanes and such other Government users. So Diesels are useful for motor-buses, due to their greater mileage per gallon possible on fuel oil; also in cars

as an alternative fuel. The new Tippen engine, with its C.A.V. Bosch injector, runs over 33½ miles per gallon of oil fuel, driving a 33-cwt. car at an average speed of about 40 miles an hour on an extended tour.



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Last month Alexander Duckham and Co., Ltd., announced the introduction of Adcoidised New Process oils which, they state, incorporate properties which prevent corrosion and reduce frictional wear in the upper part of the cylinders of engines. These oils are specified by Austin, M.G., Ford, Riley and Vauxhall car makers. All grades of Adcoidised N.P. oils, light, medium or heavy, are sold at one price, 1s. 1d. per pint tin, so are easy for car owners to handle.



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# Of Interest to Women.

## The "Terrier" Frocks.

Each season, Debenham and Freebody, Wigmore Street, introduce through the medium of *The Illustrated London News* a series of simple frocks; among their successes have been those of "whiskered" and "lichen" silk. To-day they are sponsoring the "Terrier" frocks. These have been thus christened on account of their many good points; for example, they are uncrushable, wash and wear well, and, although simple, are ultra smart. It is a member of this family which appears at the top of the page on the left. The sleeveless bolero and the treatment of the pockets must be noted; the background is just off-white, the check being black, navy and red. They are 98s. 6d.; it seems almost unnecessary to add that there are other designs suitable for the younger, as well as the older, woman.



## Flattering and Less Sophisticated.

There are changes in the world of hats, for women have wearied of the grotesque affairs that have been accepted during the past few months, and are demanding something that will flatter. Small models of the cloche persuasion have appeared; the brims are narrow, with a downward droop which is particularly helpful to the eyes, while the crowns are shallow. Bows of ribbon, every conceivable flower, miniature birds, and quills are used for decorative purposes, the schemes often being completed with short veils. Floral bérêts in such lovely colours are seen on the Riviera; here, again, veils have their rôles to play.



## The "Skye" Dress.

Really delightful is another member of the "Terrier" family; characteristically known by the name of "Skye," the material (in all fashionable colours) is plain, with a seaweed ripple. The dresses are 89s. 6d. The advance guard of these models is now being shown in the salons of Debenham and Freebody; of course, they wash well. Much to be desired is the frock at the base of this page, on the left. It is made of a washing silk with a satin stripe; a strong point in its favour is that it buttons through, and therefore may be worn over a "swimmer." It is 94s. 6d., while the blue-and-white-striped dull crépe frock at the top of the page, on the right, is 69s. 6d. Stripes and checks for washing frocks will triumph.

## Fashions of To-morrow.

Now about the fashions of to-morrow at Debenham and Freebody's. It is a matter for congratulation that the length of the skirt harmonises with the silhouette; in many instances evening gowns have a slight train, and skirts for day-wear are fourteen or fifteen inches off the ground. Much attention has been focussed on the arrangement of the necklines, which are cleverly draped, with a decided upward tendency in front. A new note is struck in the gauged bodices, with very full gathered skirts. These are destined for the débutante rather than the older woman. There are dresses of the redingote character, which cross over and are caught with sash ends and a motif of gaily coloured embroidery. It is in this spring collection that the evening dress in the centre of the page may be seen. It is carried out in white jersey armure, the corsage and skirt heavily swathed, and merging into a "slipper train"; in the motif synthetic diamonds and aquamarines share honours. The handsome silver fox coat greatly increases its charm. The ensemble below consists of a dress and coat; the wine shades in a fuchsia, and the blues in a cornflower, are subtly blended in the frock, where the design suggests hand-painting. The panel revers of the grape-coloured coat are of a wine shade, a fascinating alliance that must be seen to be appreciated.



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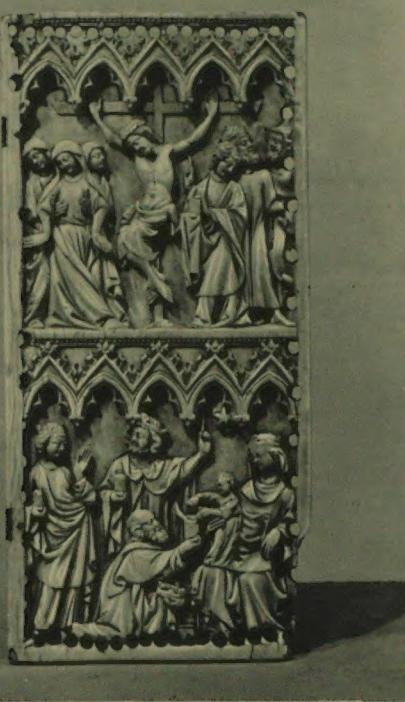
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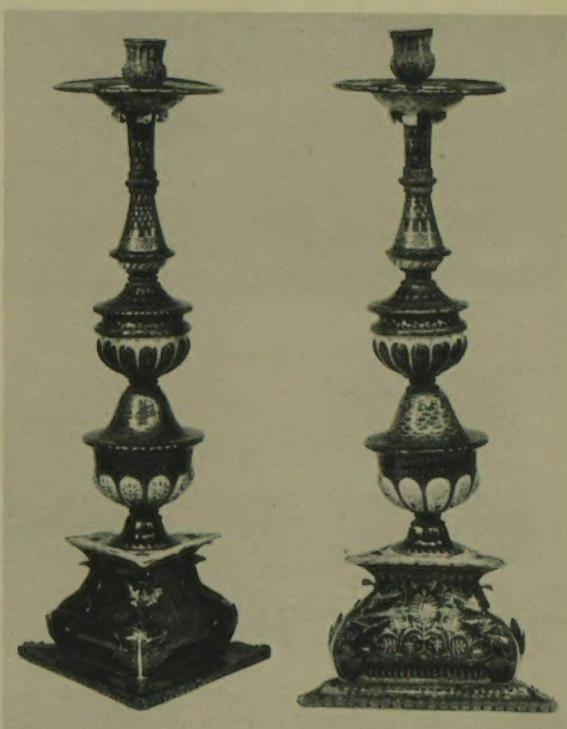
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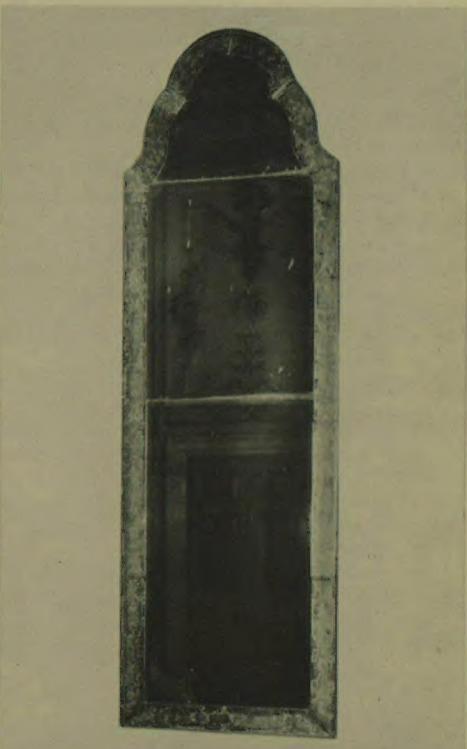
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HUNGARY has got in first with a centenary set for 1938, fourteen values commemorating the 900th anniversary of the death of St. Stephen, first King of Hungary. The actual anniversary is not until Aug. 15, but the stamps, in photogravure with portrait and depicting traditional scenes, have arrived. The highest value, 70 filler, gives an elaborate picture of the historic iron Crown, with the tilted Cross, which in less ornate fashion has figured in Magyar stamps since their introduction in 1871.

In one of the stamp scenes (on the 1 and 10 filler) we see Pope Silvester the Second (who canonised St. Stephen) sending him the holy crown in the care of the Abbé Astrik. On the 2 and 16 filler St. Stephen is shown as the founder of many churches. On the 4 and 20 filler the royal saint is depicted seated on the throne; the crown above the halo. The next picture, reproduced on the 5 and 25 filler, shows St. Gellert, the pious counsellor and instructor of St. Emeric (Imre), in the presence of his father, St. Stephen. The King had intended to renounce the throne to Emeric, but the young man was never crowned, dying from injuries received while hunting. St. Emeric is the patron of Hungarian youth, and the ninth centenary of his death was the occasion of great celebrations eight years ago.

St. Stephen offered his crown to the Holy Virgin, and this incident is depicted on another two stamps, 6 and 30 filler. The remaining designs represent the Virgin Mary as patroness of Hungary (40 filler); another portrait of St. Stephen (32 and 50 filler); and the Holy Crown (70 filler). The series is a very elaborate one, and a special post-mark bearing the effigy of St. Stephen will be used at certain post offices during this commemorative year.

Commemorating the new Constitution of Eire, two stamps were issued on Dec. 27 in a design by Mr. R. J. King, of Dublin. The female figure represents Ireland, one hand resting on the harp, and the other on the Book in which the Constitution is inscribed in the Name of the Holy Trinity. The Book rests upon a lectern bearing the shields of the four Irish Provinces. The values are 2d. purple and 3d. blue.

You must look closely at the vignette on the new Barbados stamp, or you will miss the fact that it is the young King in the seat of the chariot drawn by the sea-horses.

The device is from the Great Seal of the Colony. It used to be thought that the seated figure was Britannia, instead of the reigning Sovereign, so the figure was not changed on the first stamps of the late King's reign (1912). The stamps were corrected in the issue of 1916, and are now brought into line with another reign.

The first few values of the Ceylon pictorials are to hand, with the King George VI. medallion in place of that of his father.

When first I heard that Panama (the republic, not the Canal Zone) was going to honour its fire brigade on stamps, the news struck me with alarm; there are so many worthy fire brigades, and if their deeds were all celebrated in stamps, collectors

would have a surfeit. The stamps are replete with engines, ladders, hose, and a big fire, and portraits of some of the firemen. It is 50 years since the first Panamanian "Cuerpo de Bomberos" was formed.

Egypt generally takes us a long way back for the designs on her modern commemorative issues. On a set of three stamps for the fifteenth Ophthalmic World Congress at Cairo is the winged Eye of Horus.

HUNGARY:

HUNGARY:  
ST. STEPHEN.

HUNGARY:  
POPE SILVESTER II.

GIVING THE CROWN  
TO THE ABBÉ ASTRIK.

HUNGARY:  
ST. GELLERT WITH  
ST. STEPHEN, AND  
ST. Emeric.

HUNGARY:  
ST. STEPHEN,

FOUNDER OF MANY  
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HUNGARY:  
THE VIRGIN MARY  
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**3 SVERIGE 3**

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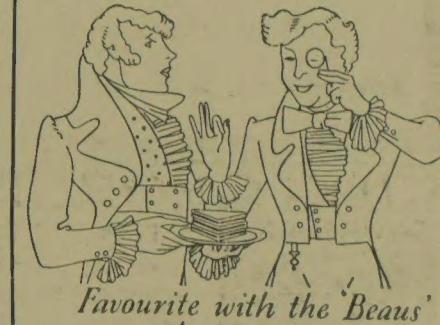
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